

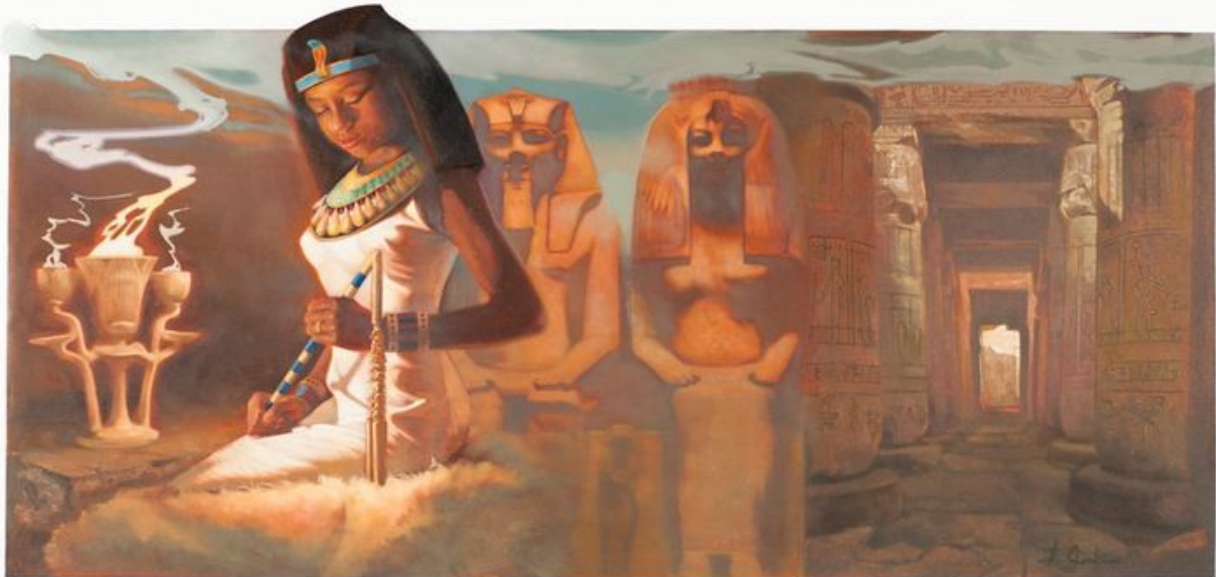
The Forgotten Ancient Nubian Pharaohs



This is part 3 of my look into Ancient Egyptian history and customs. In part one you get the basics. In part 2 I will explore the Alchemic side of Egyptian spirituality. That is more of a mystic view point with esoteric info instead of history myth and culture. This part will show you the Black pharaoh. I gave them their own part as they have the same gods but use different names for the Egyptian Gods and give them their own character. There is some great arty graphics available for it. So I dropped a lot of nice graphics in this one, next to all added historical information.

Might be wise to watch the 30 minute documentary first then you understand the topic and see why I zoomed into this. The Apis things with the animals and Serepeum I deal with in another pdf in great detail. This book is pure zooming into the the black pharaoh info, to know who they were. For the ladies I put a couple of Female heroes in, to be proud about. So this has some woman power in it as well. Its just a fraction of what will come, but this one is educating and not including book of death or such Wicca info, may you want to avoid that. lol Merlin the wizard will appear in part 2 lol





INDEX ☯

[Ancient Egyptian Origins The City of the Gods | Ancient Architects 8:06](#)

[• Pagan 2018 Apis son of Hathor 44:23 Foreign Rulers](#)

[Kashta](#)

[How Did the Nubians Impact Ancient Egypt](#)

[Napata Land of the Black Pharaohs](#)

[Temple of Amun – Naga](#)

[Nubia and the Powerful Kingdom of Kush](#)

[Were the Ancient Egyptians racist towards Nubians](#)

[Sudan History](#)

[2600-Year-Old Statue Identified as Vengeful Kush Ruler](#)

[The Forgotten Kingdom of Kerma and Its Incredible Deffufas](#)

[Buddhism in Ancient Egypt and Meroe – Beliefs Revealed Through Ancient Script](#)

[Monarchy History](#)

[Where Was the Mysterious Kingdom of Yam Page 103](#)

[A King's Seal Was Pharaoh Apophis Originally King of the Mythical Kushites](#)

[Warrior Queens of Nubia-Kush-Meroe](#)

[Female Heroes](#)

[Renpet](#)

[Wepet Renpet Nefert \(or to non-ancient Egyptians Happy New Year!\)](#)

[Werethekau](#)

[Were-hekau](#)

[Werethekau and Isis Great of Magic by M Isidora Forrest](#)

[01 Piankhi](#)

[Piankhi & the Conquest of Egypt](#)

[Piye](#)

[Twenty Fifth Dynasty of Egypt](#)

[Scarab of Piankhi Dyn 25](#)

[Ancient Stela Of Piankhi King Of Napata Rightful Ruler & Maintainer Of Maat](#)

[Piye and the 25th Dynasty by Jimmy Dunn](#)

[02 Shabaka](#)

[03 Shebitku](#)

[04 Taharqa](#)

[Taharqa the Nubian King 690 - 664 BC](#)

[Taharqa \(about 690-664 BC\)](#)

[05 Tanutamun \(about 664 - 655 BC\)](#)

[The Cult of Amun](#)

[Amun](#)

[Amun An](#)

[Khefera](#)

[Khonsu](#)

[Khonsu The Lunar God who Came to Greatness by Jimmy Dunn](#)

[Khonsu 2](#)

[Maahes](#)

[MAAHES](#)

[Set \(Seth Setesh Sutekh\[1\] Setekh or Suty\)](#)

[Set \(Seth\) God of Storms Slayer of Apep Equal to and Rival of Horus](#)

[Seth | God of Chaos](#)

[Set](#)

[Seth](#)

[The Importance of Evidence in the Heated Debate on Homosexuality in Ancient Egypt](#)

[The Graeco Roman Temple at Kom Ombo](#)

[Exploring Kom Ombo Temple A Visitor's Guide](#)

[Kom Ombo Egy](#)

[Temple of Kom Ombo](#)

[Tatenen-Ptah](#)

[Tatenen 2](#)

[Ptah](#)

[Tatenen-Ptah-Kemetically Speaking](#)

[The Military Leadership of Egyptian Pharaohs The Creation of Dynasties](#)

[Rameses II](#)

[Dynasties of Ancient Egypt](#)

[Egyptian - Gods and Goddesses](#)

[Nubian Art](#)

[Hatshepsut Trade with land of PUNT](#)

[Ancient Egyptian Origins The City of the Gods | Ancient Architects 8:06](#)

[Expedition to Punt - Hatshepsut Temple](#)

[Queen Hatasu And Her Expedition To The Land Of Punt](#)

[Out for War or A Shopping Trip Why Hatshepsut Traveled to the Kingdom of Punt](#)

[Mysterious Location Of The Amazing Land Of Punt Can This Puzzle Be Solved One Day](#)

[Here is proof that the ancient Punt Civilization really existed](#)

[The Journey to Punt](#)

[Where Is Punt](#)

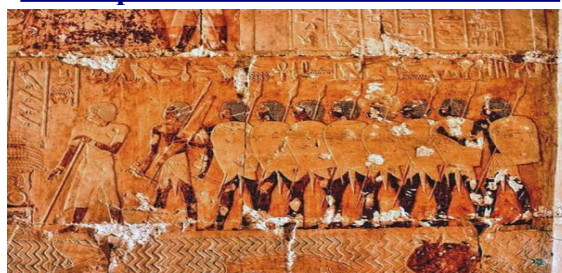
[Somalia The Ancient Lost Kingdom of Punt is Finally Found](#)

[Ancient land of Punt Pyramidal structures found in Somalia](#)

[Pharaoh Hatshepsut Skillful And Efficient Female Ruler](#)

[Letters from the land of Punt](#)

[Hatshepsut and Punt A Political Motive](#)





Late period, Bull cults, Foreign rulers

● Ancient Egypt Pagan Documentary 2018 Apis son of Hathor 44:23 🌀

<https://www.youtube.com/watch?v=t30amnW90Kg>

Kashta, A Kushite king who began a conquest of Egypt in about 750 BC

728 bc Piankhi Nubian warriors invade Egypt Bakenranef

<https://www.youtube.com/watch?v=t30amnW90Kg&t=13m42s>

Kashta 🌀

<http://mathstat.slu.edu/~bart/egyptianhtml/kings%20and%20Queens/Kashta.html>



Kashta was a king of the [Kushite](#) Dynasty and the successor of [Alara](#). His nomen *k3š-t3* (transcribed as Kashta, possibly pronounced /kuʃi-taʃ/[1]) "of the land of Kush" is often translated directly as "The Kushite".[2] <https://en.wikipedia.org/wiki/Kashta>

Kashta succeeded Alara, who may have been his brother. Kashta was the first ruler of Kush who tried to conquer Egypt. Kashta uses his influence to have his daughter Amenirdis I adopted by Shepenwepet I, daughter of the Libyan king Osorkon III who served as God's Wife of Amun. Kashta's power didn't stretch out to the Delta and large parts of Lower Egypt. In the north small princedoms stayed independent from Kushite rule. The Rulers in the north include Tefnakht, Osorkon IV, Iuput II, and Sheshonq V <http://users.pandora.be/royalnames/nubians/rulers/kashta.htm>



Kashta at Gebel Barkal - [Lepsius Denkmahler V](#)

Wife: Pebatjma, King's Wife and King's sister. Mother of God's Wife of Amun Amenirdis I and (adoptive?) mother of Queen Peksater. Mentioned on Cairo Statue 42198.

<http://users.pandora.be/royalnames/nubians/royals/pebatma.htm>

Sons: Piye and Shabaka

Daughters:

- **Abar**. Sister-Wife of Piye and mother of Taharqa. Known from Kawa, Stela V and Barkal Temple 300
- **Amenirdis I**. God's Wife of Amun. Buried in Medinet Habu. King's daughter (sat-nesw), God's Adoratrix (dwat-netjer), God's Hand (djeret-netjer), God's Wife of Amun (hemet netjer-en-amun).

Daughter of Kashta and Queen Pebatjma

<http://users.pandora.be/royalnames/nubians/royals/amenirdis%20I.htm>



The Adoratrice, Amenirdis, King's Daughter [of] Kashta;

From a statue in the British Museum (EA 32555)

From Jean Rjlant's website about Kashta (see above)

- **Khensa?** Sister wife of Piye. Owner of pyramid 4 at el Kurru. Known from Granite offering-stone from stair in Boston, alabaster offering-stone, various alabaster vases, all with double cartouches and varying titles, steatite ball in Boston, silver basin in Boston (Dunham and Macadam) <http://users.pandora.be/royalnames/nubians/royals/khe%F1sa.htm>
- **Peksater**, King's Daughter and Great Royal Wife. Sister-wife of Piye. Mentioned in Gebel Barkal, and on monuments of courtiers, Buried in Abydos. <http://users.pandora.be/royalnames/nubians/royals/peksater.htm>
- **Neferukakashta** Perhaps a daughter of Kashta (based on her name) Buried in el-Kurru: pyramid 52. Wife of Piye. (Dunham and Macadam) <http://users.pandora.be/royalnames/nubians/royals/neferkashta.htm>

Egyptian – Situla Bearing the names of Kashta and Amenirdis





AETHIOPIEN

Abth. V. Bl. I.

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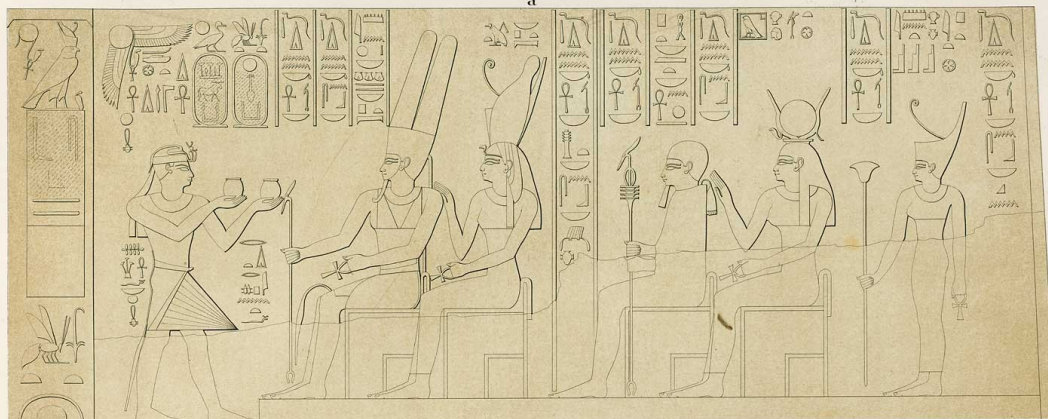
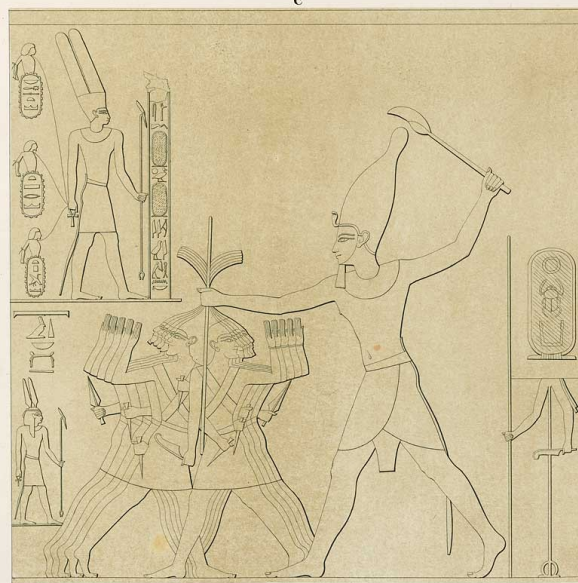


Photo: B. B. B.



a. b. Karnak. c. d. Medinet Habu. e. Hamamat.

For full size

<http://edoc3.bibliothek.uni-halle.de/lepsius/page/abt5/band10/image/05100010.jpg>

More Ancient scripture like this

<http://edoc3.bibliothek.uni-halle.de/lepsius/BlaetterFrame-tb3-i.htm>

How Did the Nubians Impact Ancient Egypt? 🌐

https://dailyhistory.org/How_Did_the_Nubians_Impact_Ancient_Egypt%3F



Relief Depicting Egyptian King Ramesses II “Smiting” a Nubian Prisoner

Among ancient Egypt’s many neighbors were the Nubians, who inhabited the Nile Valley to the south of Egypt in what is today the nation-state of Sudan. Although the Egyptians and Nubians had many peaceful interactions over the course of several centuries, the political leaders of the two peoples had a more acrimonious and contentious relationship. When the Egyptian state was strong, Nubia was usually weak and vice versa. To the Nubians, Egypt was the source of high-culture and civilization that they admired and eventually replicated in many ways, while the Egyptians viewed the lands to their south as a source of resources to be exploited. Gold, ivory, and ebony were all commodities that the Egyptians took from Nubia and traded with other Near Eastern kingdoms as far away as Babylon and Assyria.

But the relationship between the Nubians and Egyptians extended far beyond exploitation of resources and ancient forms of colonialism; by the first millennium BC the Nubians had impacted many aspects of pharaonic culture. In 728 BC a Nubian king named Piankhy, or Piye, led an army from Nubia north into Egypt and conquered the land, establishing the Twenty-Fifth Dynasty in the process. Although the Nubian Twenty-Fifth Dynasty lasted less than 100 years, its kings were very active in shaping Egypt’s political situation. The Nubians also influenced Egyptian culture of the Late Period – the period from approximately 728 BC until the Christian Era – by promoting “archaizing” features in royal ideology and art. Their influence on Egyptian art is perhaps the most noticeable because it reintroduced older styles, while putting their own unique stamp on the finished products, especially in reliefs and statuary, as they usually depicted themselves with their distinct sub-Saharan racial features instead of as typical Egyptians.

Ancient Nubian Culture



The Edge of the First Cataract Near Modern Aswan/Ancient Abu



Map of Egypt and Nubia: The Numbers Represent the Cataracts of the Nile River

The term “Nubia” is actually a modern word, which may be derived from the ancient Egyptian word for gold – *nebu*. To both the Egyptians and Nubians, the Nile River was the source of their lifeblood as it brought yearly floods that allowed their crops to grow, so both peoples were geographical orientated along a north-south axis. The Egyptians referred to anything south of the first cataract (cataracts are rocky portions of a river unnavigable by boat) as “Wawat” and anything south of the second cataract was called “Kush.” Collectively, Wawat and Kush comprise the region that modern scholars generally refer to as Nubia. [1]

The Egyptians were a fairly xenophobic people who often used a variety of names to refer to their neighbors and other non-Egyptians with whom they dealt. They often referred to the Nubians in texts by the fairly neutral term “Nehesy,” but also liked to employ more colorful epithets such as the “wretched Kushites.” [2] The ancient Egyptians were quite cognizant of the differences between them and all of their neighbors, as evidenced by the many “smiting” scenes on New Kingdom temples where the Egyptian king is shown about to club bound foreign prisoners with a mace. The tomb of the New Kingdom Nineteenth Dynasty Egyptian King Seti I (reigned ca. 1305-1290 BC) depicts Egypt’s three major neighbors and enemies: Nubians, Libyans, and Asiatics/Canaanites. [3]

Each of the non-Egyptians was depicted wearing his traditional clothing and with his specific skin color and facial features – the Nubian was shown as black, as opposed to the reddish brown Egyptian, and with clearly sub-Saharan African facial features. Based on the art historical evidence in Egypt, especially from the New Kingdom, one may think that there was a clear and distinct line between the Egyptians and Nubians, but this was not always the case.

From a relatively early time, Egyptians and Nubians interacted peacefully with each other in trade, as neighbors in Egyptian held portions of Nubia, and some even intermarried. Egyptian kings were impressed with the Nubians' martial abilities and often used Nubian bowmen contingents in their armies as mercenaries. Nubian mercenaries would work and live in Egypt and sometimes married Egyptians. There are several examples of funerary stelae (offering stones) from Egypt's First Intermediate Period (ca. 2150-2050 BC) that depict Nubian mercenaries with their Egyptian wives. The Nubian mercenaries are dressed in traditional Egyptian clothing but their skin color and physiognomy show them as clearly being Nubian. [4]

In Nubia proper, Nubian cultural life was centered around the city of Napata, which functioned as the capital for most of ancient Nubia's early existence. [5] Kerma grew steadily in size and influence through the late third millennium BC and into the early second millennium BC – which coincided with the first collapse of the Egyptian state, known by modern scholars as the "First Intermediate Period" – until Upper and Lower Egypt were united once more during the Middle Kingdom (ca. 1775-1640 BC). Senusret I (ruled ca. 1771-1726 BC), the second king of Egypt's Twelfth Dynasty, proved to be an especially warlike pharaoh, which was detrimental to the Kerma state. The Egyptian king led a number of military campaigns into Nubia and created a series of thirteen forts from the first cataract just south of Aswan/Abu in the north to the second cataract, near the city of Buhen in the south. [6] Egypt was clearly the stronger state at that point in history and influenced Nubia much more culturally than the other way around. For instance, early Nubian architecture of palaces and tombs was circular and more traditionally African, but was gradually replaced by a rectangular, Egyptian shape. [7]

The Height of Nubian Power

The height of Nubian political power in the region came during Egypt's Second Intermediate Period (ca. 1750-1650 BC), when a foreign dynasty known as the "Hyksos" people were in control of northern Egypt. The Nubians, though, had extended their power from the Dongola Reach region around Kerma all the way north to the first cataract. [8] and were apparently not content with that as they were involved an alliance with the Hyksos. [9] The Nubians probably had their eyes set on acquiring the region around Thebes, which also happened to be the home of the only native Egyptian dynasty at the time, but quickly had their plans destroyed when the Egyptian King Ahmose (reigned ca. 1552-1527 BC) came to power, initiating the Eighteenth Dynasty and the New Kingdom and putting Nubia once more into an inferior political position.

Nubia during Egypt's New Kingdom (ca. 1550-1075 BC)

Nubia's political ambitions took a dramatic turn for the worse when the Egyptian king Thutmose III (ruled ca. 1479-1425 BC) came to the throne. Thutmose III was a particularly active military pharaoh who is often compared to Julius Caesar. Most of Thutmose III's recorded military campaigns were of his several Levant expeditions, but he did leave a number of textual and pictorial depictions of his campaigns into Nubia and he had a victory stela erected in the Nubian city of Gebel Barkal near the fourth cataract, which indicates Egyptian influence, if not outright control, extended that far south during the New Kingdom. [10] By the Nineteenth Dynasty, the Egyptians had colonized Nubia so thoroughly that a new government office was created known as the "king's son of Kush." The king's son of Kush essentially functioned as a viceroy of the region, overseeing the trade and colonization. [11]

But as with hundreds of years of prior Egyptian-Nubian history, Egypt's primacy would falter once more and Nubia would be there to take advantage.

The Twenty-Fifth Dynasty



Statue of King Taharqa in the National Museum of Sudan, Khartoum

Egypt's New Kingdom collapsed over a long period that was marked by widespread migrations of Libyans into Egypt, especially in the Delta region. The result was a politically fragmented Egypt: a dynasty of native Egyptian priests temporarily ruled the region around Thebes while the Twenty-First through the Twenty-Fourth dynasties were all Libyan in ethnic origins, often ruling different parts of the country simultaneously. [\[12\]](#) This period of political fragmentation and Libyan domination has become known as the Third Intermediate Period (1075-664 BC) by modern historians. Before Egypt politically and socially disintegrated, the Nubians moved their capital farther south to the city of Napata, which was located near the fourth cataract.

Over the course of hundreds of years, the Nubians adopted many of the important cultural attributes of the Egyptians, including writing and aspects of their religion. In many ways, by the time of the Third Intermediate Period, the Nubians were more pious followers of the Egyptian pantheon than the Egyptians were. Because of their faith in the Egyptian religion, the Nubian elite developed close ties to the priesthood of the god Amun of Thebes. It was probably under their urging that Piankhy (reigned over Egypt 728-714 BC) decided to invade Egypt in order to dislodge a Libyan potentate named Tefnakht from power in the Delta. [\[13\]](#) Piankhy marched north along the Nile with his army, defeating one Libyan potentate after another until they all pledged their fealty to him. [\[14\]](#)

After defeating the Nubians, Piankhy returned to the royal palace in Napata and never returned to Egypt, but he did establish a long-lasting political connection. Piankhy's successors would comprise Egypt's Twenty-Fifth Dynasty, ruling over both Nubia and Egypt from the Egyptian capitals of Memphis and Thebes.

There was once a consensus among Egyptologists that Shabaqa (reigned 714-702 BC) was Piankhy's successor and that Shebitqu (ruled 702-690 BC) next, but some scholars have inverted the rules of the two kings in recent years. One source that favors the first chronology is a transmission from the third century BC Hellenized Egyptian historian, Manetho. According to two of Manetho's fragments, Shabaqa had to invade Egypt in order to defeat a usurper in the Delta. The man in question was Bakenranef (reigned ca. 724-712 BC), who was Tefnakht's successor and the sole king of Libyan Twenty-Fourth Dynasty based in the city of Sais. One of the fragments states: Sabacôn, who, taking Bochchôris captive, burned him alive and reigned for 8 years." [15] Shabaqa's actions put the Nubians in firm control of Egypt once more, which would last until the Assyrians arrived in 671 BC.

Shebitqu's successor, Taharqa (ruled 690-664 BC), was the probably the most able of all the Nubian kings. Taharqa was active in foreign affairs, siding with the Kingdom of Israel against Assyria, which unfortunately for Egypt eventually brought the Assyrians' wrath to the Nile Valley. Taharqa's wars with Assyria began around 674 BC, but before that time the Nubian pharaoh embarked on ambitious building programs throughout Egypt. [16]

Taharqa was an active builder in the region around Thebes, adding to existing temples through repairs and additions. One of the more interesting additions Taharqa made was a scene he added to the second pylon of the Medinet Habu temple. New Kingdom temples were traditionally built with large gateways, known as pylons, which were decorated with colorful pictorial reliefs of the pharaoh smiting the traditional enemies of Egypt. The second pylon of the Medinet Habu temple has a somewhat ironic relief depicting King Taharqa smiting *Nubian* prisoners. [17] Taharqa certainly influenced Egypt's foreign affairs and architecture to a certain extent, but the greatest impact the Nubians had was in the realm of art.

Perhaps the greatest impact the Nubians had on ancient Egypt was to bring back older, more established artistic styles in what modern scholars term *archaism*. In pictorial reliefs and especially in statuary, the Nubians were influenced by styles from Egypt's Old and Middle kingdoms, but they added a couple of their own unique elements. Statues from the Twenty-Fifth Dynasty, especially those of the rulers such as Taharqa, often depict the subject in a much more realistic or individual manner, as opposed to normally stylized and somewhat generic fashion that was typical of Egyptian statuary. For instance, although Taharqa is shown wearing the typical accoutrements of an Egyptian king and clothed in traditional Egyptian garb, he is depicted as taller, more muscular, and with definite sub-Saharan African facial features. [18] The realistic style was continued by dynasties after the Nubians, eventually evolving to become true portraiture statuary.

Conclusion

The Nubians have been the Egyptians' southern neighbors since the dawn of civilization over 5,000 years ago. During that time, the Egyptians were usually the dominant people, but the Nubians were able to impact pharaonic civilization in a number of ways. When the Egyptians were strong, especially during the New Kingdom, Nubia was a source of great wealth for the Egyptians. The Egyptians established forts and colonies that exploited the rich mineral resources of Nubia, which they then traded on the international market with other Near Eastern kingdoms. Later, when the central government in Egypt collapsed, the Nubians conquered Egypt and brought back a certain amount of stability. The Nubians then involved themselves in the affairs of the Near East, but that ultimately proved detrimental to Egypt. Finally, the Nubians brought back older artistic styles and conventions that gave new impetus to a culture that seemed exhausted of ideas.

The New Kingdom - Part Two and the Age of Decline

The Egyptian Age of Decline (1100-30 BC)



Nubia was the land south of the first [cataract](#)

Pharaoh Ramses III was the last great leader of Egypt. After Ramses III, Egypt went into an age of decline. Sometime after 1100 BC, Egypt split into two Kingdoms. In 728 BC, the Nubians, a people the Egyptians had once partially conquered, attacked Egypt from the south and conquered the Egyptians. King Piye (pronounced "pie") of Nubia began Dynasty XXV (25), the first of a family of Nubian rulers. The Nubians had taken on the culture and religion of the Egyptians, so it was natural for these Nubian rulers to call themselves pharaoh. In fact, there were more pyramids built in Nubia, than there were in Egypt.

In 671 BC, the Assyrians, under the command of Sennacherib's son, attacked the Nile Delta. Egypt was crumbling, unable to stop these foreign invasions. In 525 BC, the Persians, from Asia, conquered Egypt. You may remember from an earlier chapter that they also conquered Babylon, ending the Neo-Babylonian Empire. We will learn more about the Persians when we study ancient Greece.

Finally, in 332 BC, Egypt was freed from Persian rule by Alexander the Great, a Greek-speaking, Macedonian king who came to Egypt as he attacked the [vast](#) Persian Empire. The Egyptians welcomed Alexander as their ruler, as he respected Egyptian customs. Alexander placed the Double Crown on his head and proclaimed himself pharaoh.

After Alexander died, one of his generals, named Ptolemy became pharaoh Ptolemy I in 305 BC. This began the last dynasty of Greek-speaking pharaohs known as the Ptolemaic Dynasty. It was during this time in 196 BC, that the Rosetta Stone was carved. The last ruler of the Ptolemaic Dynasty was Cleopatra VII, who died in 30 BC. Egypt became part of the Roman Empire after her death. We will learn more about Alexander and Cleopatra in chapters on Greece and Rome.

Napata, Land of the Black Pharaohs 🌍

<https://camel76.wordpress.com/tag/taharqa/>

There was a time when Egypt was ruled by **Black Pharaohs** (from the Nubian part of present-day Sudan). These pharaohs founded the **Twenty-fifth Dynasty**, which managed to reunite Egypt following a period of political chaos, before finally retreating against the advance of the Assyrians.

Everyone knows Tutankhamen, Akhenaton and Ramesses II, but names like **Piankhi** and **Taharqa** definitely deserve to be known. My new article in Ahram Online is the second of three articles about the Nubian Pyramids and the Black Pharaohs, this time with a focus on the UNESCO World Heritage Site of **Gebel al-Barkal** and **Napata**. Here is the link for the full article:

<http://english.ahram.org.eg/News/63761.aspx>





Sudan: Pyramids, Pharaohs and More

Sudan has –among other attractions- over 200 pyramids distributed over two UNESCO World Heritage Sites. These are excerpts from my travel account of the Kushite Kingdom Tour in search for the Black Pharaohs and the capitals of Kush.

1- Meroe: Pyramids, Sand Dunes and Sands of Time

I have never in my life seen as many pyramids in such compact a space...tens of pyramids, all partly in ruins to varying degrees, dominate the horizon. At a distance, they look like a row of broken teeth, but as we approached them they started coming into shape, interrupted only by beautiful and mighty sand dunes whose gold yellow seemed to conspire with the reddish brown hues of the pyramids to lend the site an unearthly feel: We are at Meroe, the third (and last) Kushite capital, and the most extensive pyramid field in Sudan. It doesn't get more exotic (we thought). How many times did I dream of visiting this site? I can't remember, and it doesn't matter. I am here now, contemplating the work of man when man was god.

Unlike their Pharaonic (Egyptian) counterparts, the Kushite (Sudanese) pyramids are much smaller, rising from a narrow base in a steep angle...a 'trick of composition' to create a false sense of verticality. Each with its funerary temple attached to it and giving access to its inside, the Meroe pyramids casted their shadow on the sand, while their essence remained buried under the sands of time. Earlier, we had visited the sites of Naga and Musawwarat, where the temples dedicated to Amun and Apedemak (a local lion-headed god) never fail to impress. Clearly inspired by Pharaonic art, the Kushite elements are never lacking, and the images of the King Natakamani are a clear example: posing like a pharaoh, he and his wife have African features: round faces, wide hips and bead necklaces. It all started earlier in Napata.

2- Jebel Barkal: At the House of Amun

The Meroitic Period lasted from the 4th century BC to the 4th century AD. It succeeded an earlier period of the Kushite Civilization, known as the Napatan Period. Jebel Barkal is at the heart of old Napata, standing gracefully as the house of the God Amun and boasting its own pyramids, temples and cult centre. Today, Jebel Barkal is one of several sites of the Napatan Period that collectively form Sudan's most recent UNESCO addition, but here the history is more impressive than the archaeology. It was during the 7th century BC that the Kushite Kings, having united their lands, decided to make a move and unite Egypt as well. They had already adopted several elements of the Pharaonic culture as early as the 15th century BC, and were relatively 'Egyptianized'. The move came in 730 BC when Piankhi conquered and united Egypt under his rule, becoming the first 'Black Pharaoh', and establishing the Twenty-Fifth Dynasty in Egypt, which ruled for over 70 years.

He returned to Kush where, upon his request, he was buried in a pyramid...the first in what we know today as Sudan. The burial site (El Kurru) is also the resting place for several other Twenty-Fifth Dynasty's kings, queens and princes. A nearby site, Nuri, has another cluster of pyramids, the oldest and largest of which is that of Taharqa, the greatest Kushite King/Black Pharaoh. Then comes another cluster around Jebel Barkal. One can talk forever about the splendors of the Kushite Kingdom, but one also has to capture the moment and start climbing Jebel Barkal for a splendid sunset and an unforgettable view of the Nile Valley and its lush greenery.

3- Khartoum: A Metaphor of a Nation Divided

Probably, the most 'emotional' moment that I had in Khartoum was that of contemplating the spot where the White Nile and the Blue Nile meet, becoming one Nile that flows north to Egypt (and whose water quenched the thirst of every Egyptian since the dawn of time). Then came the National Museum, the Mahdy Fortifications and the Tomb of al-Mahdy with its silver domes. Khartoum has a relatively limited offer, but scratching beneath the surface reveals an interesting –though drastic- situation: a recipe for a new civil war.

Being a mini-cosmos where Sudanese people from different regions are concentrated, the ethnic discrimination is 'institutionalized'. In their IDs as in all their official documents, the Sudanese people have to state their 'tribe'...and belonging to one tribe or another can open certain doors or lock them. Now, there are around thirty armed groups in Sudan...armed factions on ethnic basis.

For the last 23 years, every president that ruled Sudan came in the name of Islam. Sudan has the largest Salafist group in the Middle East and the second largest Muslim Brotherhood community in the region. In the Nubian Mountains to the North, several international organizations are actively evangelizing, making use of the poverty and the marginalization of the Nubian community.

This religious polarization only adds to a paranoid tension in the country, a country that has the largest delegation of UN soldiers anywhere in the world. To the south is the newly born South Sudan, poor and in need, and on the border are several zones whose fate is yet to be decided by international arbitration (like the oil-rich Abyei).

No matter what the outcome is, controversy is served and the Sudanese people are very skeptical about their future. Darfur is still bleeding, fresh violence erupts from time to time, ethnic discrimination is the norm, and the country suffers an alarming brain-drain as more and more qualified people leave to Saudi Arabia and other parts of the world. I end it here because a more detailed account of the Kushite sites and their history will be published soon.

Temple of Amun – Naga 🌀



Southern Pyramids – Meroe



Shrines of Local Saints – El Kurru



Remains of the Hypostyle Hall at the Temple of Amun – Naga



Pylon with depictions of King Natamakani & his wife – Naga



Pylon of the Lion Temple – Musawwarat



Meroe Site



Nubian Gate – Karima



Nuri Pyramids View



Meroe 12



Meroe 11



Meroe 10



Meroe 8



Meroe 9



Meroe 7



Meroe 6



Meroe 5



Meroe 4



Meroe 3



Meroe 2



Meroe 1



Kushite King



Kiosk showing Phraonic, Kushite & Greco-Roman Influences – Naga



Jebel Barkal



Jebel Barkal 2



Distant View of the Barkal Pyramids



Detail of the Ram-Headed Sphinxes – Naga



Depiction of Captives at the Lion Temple – Naga



Depiction of an elephant at the Lion Temple – Musawwarat



Depiction of a griffon at the Lion Temple – Musawwarat



Column crowned with Hathor – Jebel Barkal



Buhen Temple – National Museum of Sudan



Amun, Horus and Apedemak – Naga



View of the Ram-Headed Sphinxes – Naga



Avenue of the ram-headed Sphinxes – Naga



Avenue of the Ram-Headed Sphinxes 2 – Naga



Barkal Pyramids 2



Barkal Pyramids 3



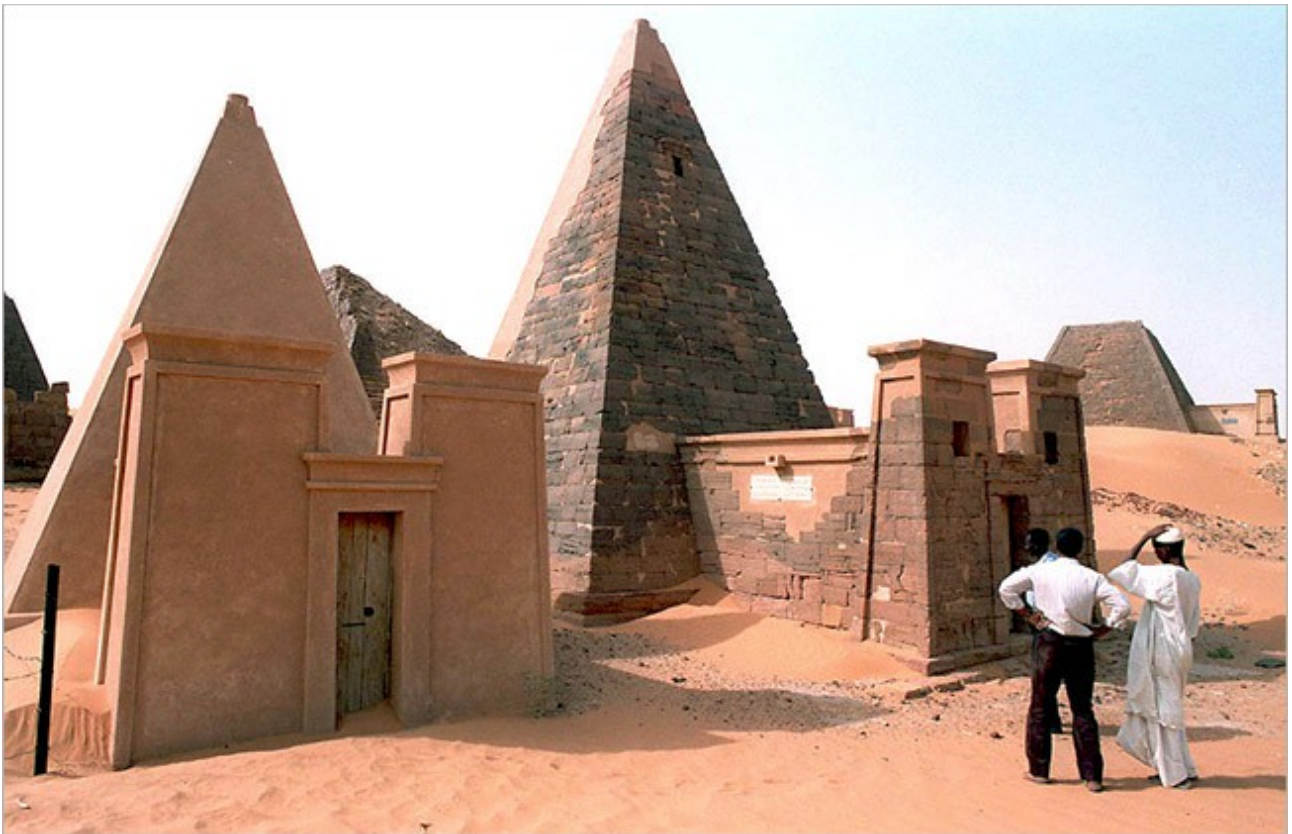
Barkal Pyramids 2





https://zdboss.files.wordpress.com/2014/12/img_1209-1.jpg for zoom in

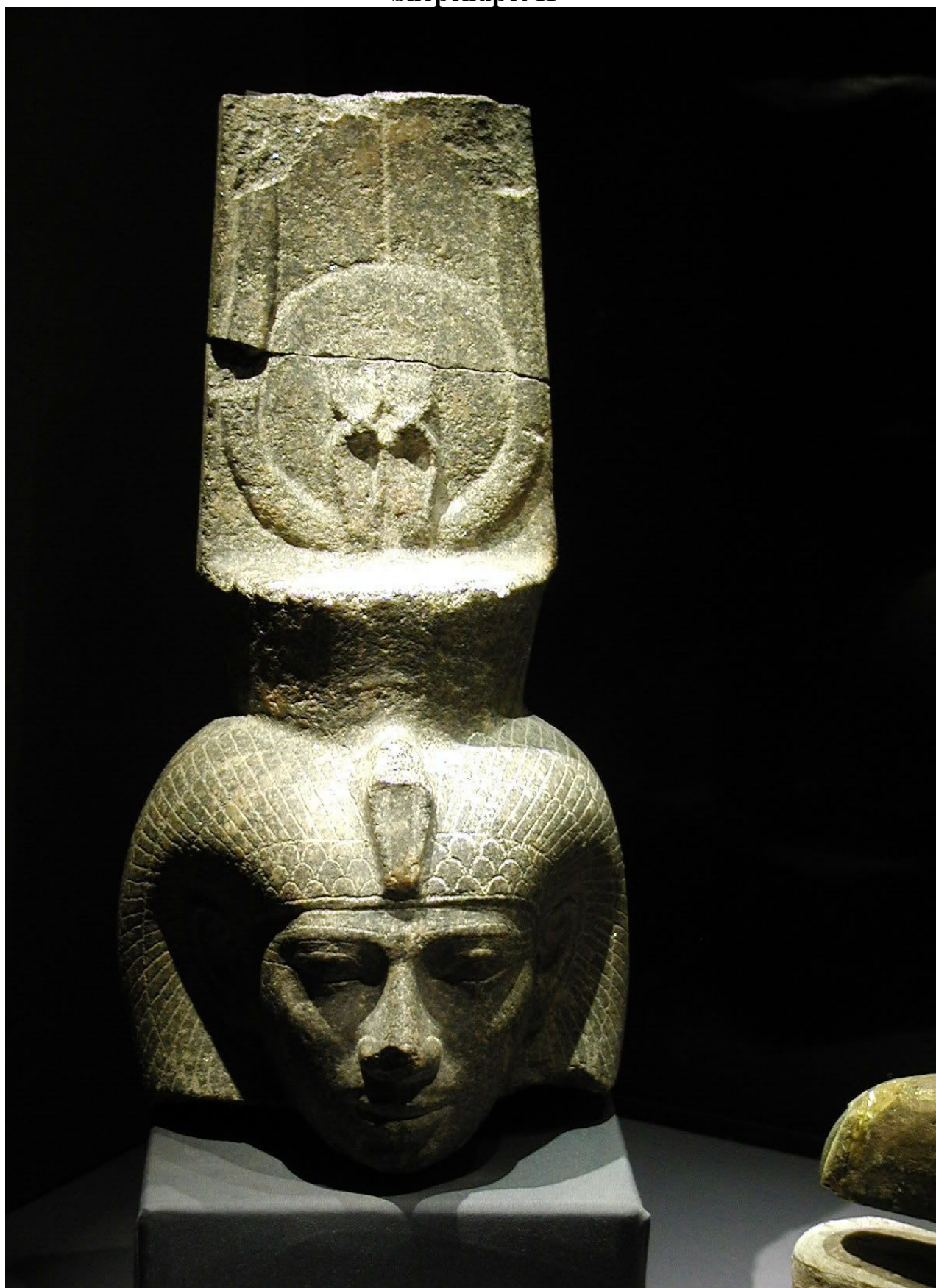




**Sphinx of Shepenwepet II, representative of the Kushite royalty.
Sudan: Ancient Kingdoms of the Nile.**



Shepenupet II



**Head of Shepenupet II from National Museum, Alexandria, Egypt.
Shepenupet II was an Ancient Egyptian princess of the Twenty-fifth dynasty**

El-Kurru was one of the royal cemeteries used by the [Nubian](#) royal family. Reisner excavated the royal pyramids. Most of the pyramids date to the early part of the Kushite period, from [Alara of Nubia](#) (795–752 BC) to King [Nastasen](#) (335–315 BC).^[1] <https://en.wikipedia.org/wiki/El-Kurru>

The area is divided into three parts by two [wadis](#). The central section seems to be the oldest and contains several [tumulus](#) type tombs that predate the Kingdom of [Napata](#). Reisner thought that the earliest tomb, Tum.1, dated back to the time of Pharaoh [Sheshonq I](#) of [Ancient Egypt](#) (c. 850 BC) and predates the Kingdom of Napata by some 200 years. At the present scholars (Kendall, Hakem, Totok) think the early cemetery stretches back to the Ramesside period and date the earliest burials to the end of the [Twentieth Dynasty](#) of [Ancient Egypt](#) (c. 1070 BC), although Kendall has reverted his position and now adheres to a dating closer to the one proposed by Reisner.^[2]

The highest part of the cemetery contains four tumulus tombs (Tum. 1, 2, 4 and 5). To the north, across the northern wadi Tum. 6 is located. To the east of the tumuli is a row of at least eight pyramids. One of them partially intrudes on a tumulus tomb (Tum. 19). The southernmost of this row of pyramids belonging to [Kashta](#) (presumably to) his wife [Pebatjma](#). Before this row is another row of pyramids which includes those of [Piye](#), [Shabaka](#) and [Tanutamani](#). To the south of the pyramid of [Pebatjma](#), one has to cross the southern wadi to reach the southern pyramids. These are the pyramids of the Queens: [Naparaye](#) (K.3), [Khensa](#) (K.4), [Qalhata](#) (K.5), and [Arty](#) (K.6).^[3]



Al-Kurru main pyramid

Nubia and the Powerful Kingdom of Kush 🌍

<https://www.ancient-origins.net/news-ancient-places-africa/nubia-and-powerful-kingdom-kush-002257#comment-form>



Pharaonic Egypt is arguably the most famous ancient civilization on the African continent. This does not mean, however, that it was the only ancient civilization that sprang from African soil. Egypt's southern neighbors, the Nubians (Egyptian for 'gold', due to the abundance of this precious metal in their lands), have had an uneasy relationship with the Egyptians over the millennia. At times, they were seen as allies of the Egyptians, while at other times they were seen as the wretched enemies. Under the Kingdom of Kush, however, the Nubians would conquer Egypt and establish a dynasty of their own.



Nubian Pharaohs . Photo source: [Wikimedia](#).

The Kingdom of Kush was already in existence during the time of Egypt's Old and Middle Kingdoms (ca. 2686 B.C. – 1650 BC). During this period, it was based around the settlement of Kerma, just above the Third Cataract of the Nile, in Upper Nubia. It was, however, only during the Second Intermediate Period that the Kingdom of Kush rose to power. As Lower Egypt fell to the Hyksos at the end of the Middle Kingdom, the Kingdom of Kush came to be the dominant power in Upper Egypt. The success of Kush as a regional power, however, is a puzzle that continues to baffle archaeologists. Without the conventional features of complex societies – a writing system, an extensive bureaucracy and major urban centers, the Kingdom of Kush's success in controlling Upper Egypt seems to be an anomaly.



Location of Kush - Map of kingdoms, states and tribes in 400 BC Africa. ([Creative Commons](#))

The control of Upper Egypt by the Kingdom of Kush, however, would not last for long. With the emergence of the 18th Dynasty in the mid-16th century BC, Egypt was able to present a united front against its Hyksos overlords. Having expelled the Hyksos, the rulers of the 18th Dynasty set their sights on its Southern neighbors. This resulted in the ending of the Kingdom of Kush, as Nubia became an Egyptian colony under the rule of a Viceroy of Kush. With the collapse of the New Kingdom (ca. 1070 BC), however, Egypt's control over its southern neighbor was once again weakened, and the local elites were able to regain control over Kush. During its early days, the Kingdom of Kush was centered at Napata, in modern central Sudan.



Sculpture depicting the head of a Kushite Ruler, ca. 716-702 B.C. ([Wikimedia](#))

The fragmentation of Egypt's kingship in the 8th century BC was an opportunity seized by the Kingdom of Kush. Division and internal political instability in Lower Egypt allowed the Kushite king, Piye, to launch a successful campaign in about 727 BC, thus establishing the 25th Dynasty. In spite of this initial victory, Kushite rule in Egypt would last for less than a century. This was due to the expansion of the Neo-Assyrian Empire in the Near East. Although the Kushites were initially on peaceful terms with Assyria, Egyptian support for an anti-Assyrian coalition in the Southern Levant at the end of the 8th century BC sparked hostilities. In 671 BC, Egypt was invaded by the Assyrians, and the Kushite Dynasty of Egypt came to an end in 654 BC. This was not the end of the Kingdom of Kush, however, as they continued to survive in Nubia.

The survival of the Kushites can be found in the records of writers from the Roman period. Strabo, for instance, describes a war between the Kushites and the Romans during the 1st century BC. Although the Kushites were never absorbed into the Roman Empire, its power was in steady decline. By the 4th century AD, raids by nomads from the south and the east would severely sap the power of the Kushites. Eventually, the emerging Kingdom of Axum in Ethiopia would capture and burn the Kushite capital of Meroe to the ground, thus marking the end of the Kingdom of Kush.

Featured image: Nubian pharaoh [Taharqa](#), son of Piye, Ancient Egyptian 25th dynasty and king of the Kingdom of Kush ([Image Source](#)) By [Dhwty](#)

Were the Ancient Egyptians racist towards Nubians? 🙄

<https://www.quora.com/Were-the-Ancient-Egyptians-racist-towards-Nubians>

Many people out of sheer ignorance fail to understand the nature of the ancient Nile Valley people.

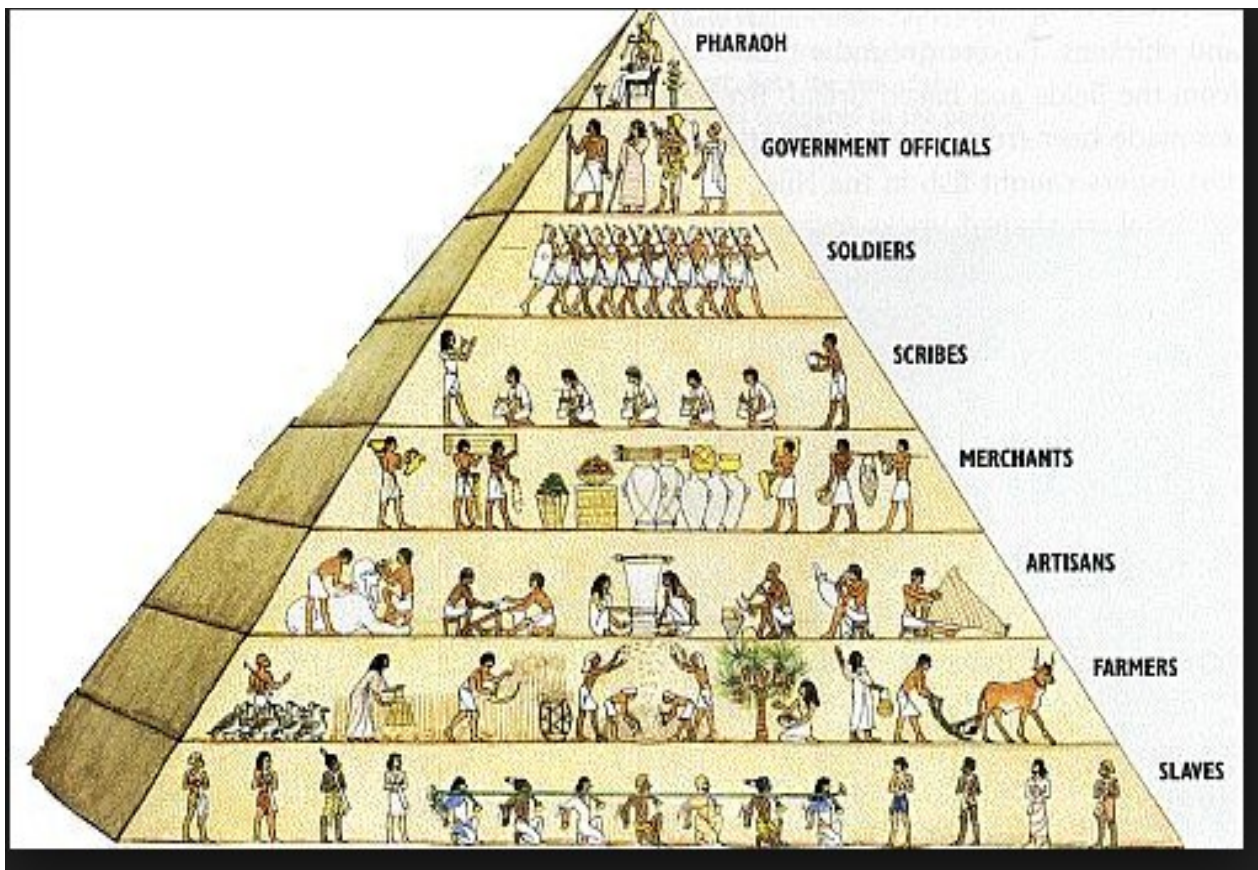


The name Nubian has been bastardized and highly misunderstood. People tend to use the name Nubian to categorize exclusively black people in the Nile Valley, whereas that was not the case. Nubia according to the ancient Egyptians meant place of Gold (Nubt). It was a city in Kom Ombo which was in the administrative region of Ta-Seti in Upper Egypt. Ta-Seti (Land of the Bow) is known to be a so called Nubian Kingdom. [Ancient Nubian Artifacts Yield Evidence of Earliest Monarchy](#)

Historians and Archaeologists agree that it predated the founding of Upper Egypt. Ta-Seti reached it's zenith around 3800 BC and between 3300–3150 BC it merged with other Chiefdoms in the Upper Nile to form Upper Egypt. [Upper Egypt - Wikipedia](#) Becoming the first administrative region of Upper Egypt. Ta-Seti was more like the Military Arm of Upper Egypt and it was very instrumental in the invasion of the Lower Nile (Northern Egypt).

Most of the warriors of ancient Egypt came from Ta-Seti and the social political status of Soldiers in ancient Egypt was among the Top Class people in the society.





Important cities in Ta-Seti were Abu, Yebu, Elephantine and Kom Ombo all in modern day Aswan.

King Huni of the 3rd Dynasty was from Elephantine (Ta-Seti).
He built his Palace and his step Pyramid there.





**Maiherperi, was also from Ta-Seti in Elephantine.
He was so noble that he was buried in the Valley of the Kings.**





[Maiherpri - Wikipedia](#)

So when people out of crass ignorance give false information about the Nile Valley people of North East Africa, I just shake my head in disgust. It's a shame that some people will hold on to lies to appease their misguided bigotry. The people we call the Nubians are very diverse. Those from Wawat (Lower Nubia) were part of the Egyptian Kingdom. They (Ta-Setians) were among the founding fathers of Upper Egypt. Those further south... Kerma were often at war with Egyptians and were dominated by the Egyptians for centuries. The people of Kerma later invaded the whole of Egypt and parts of the Levants to form the 25th Dynasty.

Nothing disgust me more to see an educated individual posing as an illiterate.

[Tony Effik](#), Lifelong Student of Human History, Markets, and Culture.

No, the Ancient Egyptians were not racist towards Nubians. Those who believe that are suffering from Presentism. They are taking modern racism and projecting it backwards.

“In literary and historical analysis, presentism is the anachronistic introduction of present-day ideas and perspectives into depictions or interpretations of the past.”

[Presentism \(literary and historical analysis\) - Wikipedia](#)

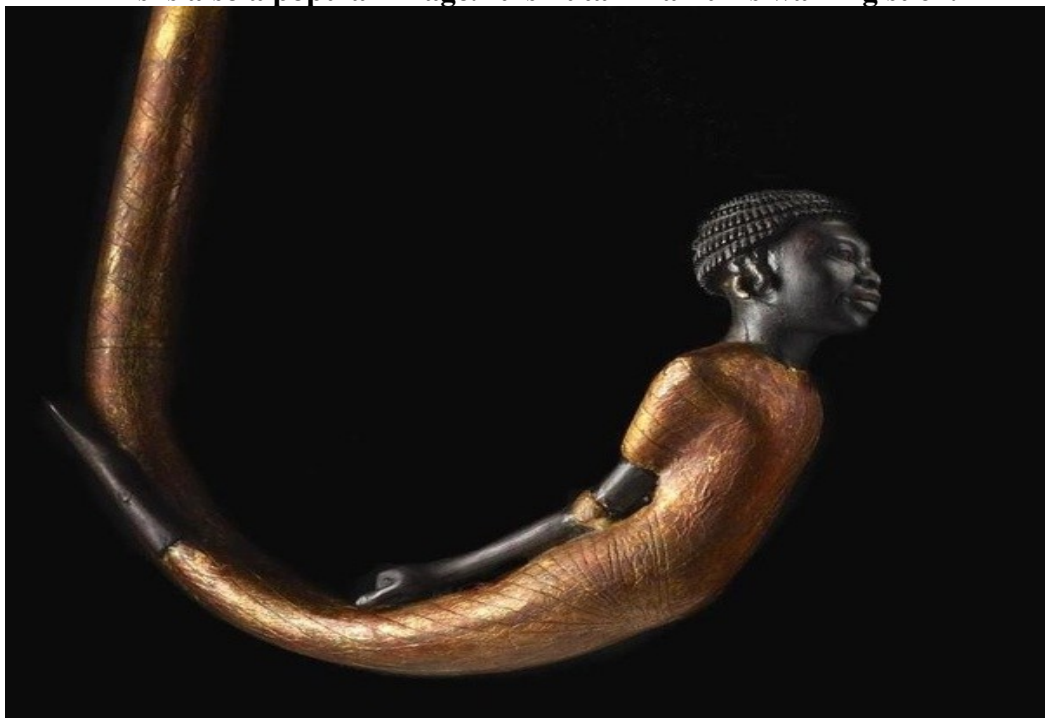
Some people share this image of Ramses II smiting a Nubian chief, as an example of Egyptian hatred of Nubians.



But do not show this image of Ramses killing a Libyan leader of lighter complexion.



This is also a popular image. It is Tutankhamun's walking stick.



But they fail to show this image of another of Tutankhamun's walking sticks with an Asiatic enemy on it.



**Some people show this image as an example of slavery of Nubians in Egypt.
Forgetting to share the fact that most of these slaves were prisoners of war.**

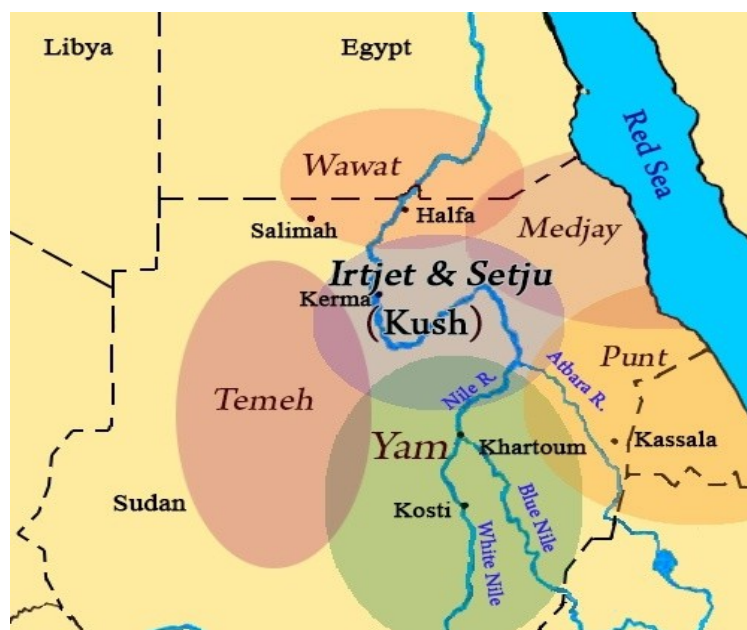


But they don't show similar images of Asiatic Prisoners (this group is Hyksos)



Firstly, the Nubians were not one single block of people. It is wrong to clump all Nubians into one group, as Eurocentrists like to do. The Nubians didn't see themselves that way. Some of these tribes were friendly to Egypt and many others were enemies. Being black or brown didn't count as a distinction, like it does today. The whole world around them was black or brown. What counted was allegiance. This changed over time in a rollercoaster of love-hate diplomatic relations. Some Nubians, were part of the Nine Bows, the traditional enemies of Egypt, but not all. [Tony Effik's answer to Why did the ancient Egyptians have the fear of being invaded?](#)

There were many types of Nubian tribes recorded in Old Kingdom texts, including: Wawat, Irtjet, Setju, Medjay, Kaau, Temeh and Yam. It is the Medjay tribe that is the specific tribe that provided the warriors to Egypt. The Wawat occupied land between the first and second cataract that ultimately became Lower Nubia in Egypt. The people of Kush ally with the Hyksos. The Wawat and Egyptians shared a common root. The Medjay were their protectors.



Although the Nubians were all different, they had one major thing in common which is that they were mighty warriors and amazing archers. I've written extensively about this before: [Did Ancient Egyptians hire Nubian warriors to help fight the Hyksos?](#)

The Medjay

The Medjay were unique in how they buried their dead, in what is known as pan graves. A shallow frying pan shaped grave - Hierakonpolis Expedition



COURTESY HIERAKONPOLIS EXPEDITION

The Medjay seem to have lived side-by-side with ancient Egyptians throughout their history, including through their formative predynastic years in Hierakonpolis:

“Surface surveys undertaken across the site by Michael Hoffman in 1978 and Fred Harlan in 1983 revealed the presence of three discrete cemeteries with Nubian cultural traits apparently dating to the Middle Kingdom and Second Intermediate period (ca. 1800-1500 B.C.). These had never been investigated, so in January-March 2001 we decided to take a walk on the historic side and conduct test excavations at each of these localities. Initially we thought all three belonged to the mysterious Pan Grave culture, which was first identified in 1910 by Flinders Petrie, who is also famous as the father of Egyptian prehistory.

Subsequently, Pan Grave cemeteries were found at a number of sites in Egypt, and their distinctive pottery has a wide distribution throughout Egypt, Sudan, and into Ethiopia; yet these people remain a mystery. It is not quite clear who they were, although it does seem that they are a semi-nomadic Nubian people, who can be equated with the people the ancient Egyptians called the Medjay--fierce Nubian bowmen who served as mercenary soldiers in the war of liberation against the Hyksos in the Second Intermediate period. The name Medjay is later in the New Kingdom given to the desert police, although it does not appear to have an ethnic connotation at that time.”

[Interactive Dig Hierakonpolis - Nubians at Hierakonpolis](#)

There are pan graves across Egypt, including this newly discovered Pan Grave cemetery at Mo‘alla.

This site may shed further light on the history of this region during the Theban-Hyksos conflicts. Future excavations will most likely confirm the recent re-evaluation of the Hyksos blocks from Gebelein, which were probably spoils of war after the Theban victory in the north, rather than evidence for Fifteenth Dynasty construction projects and/or military zones in the area of Gebelein. [A Pan Grave Cemetery: Area H3](#)

Figure 4

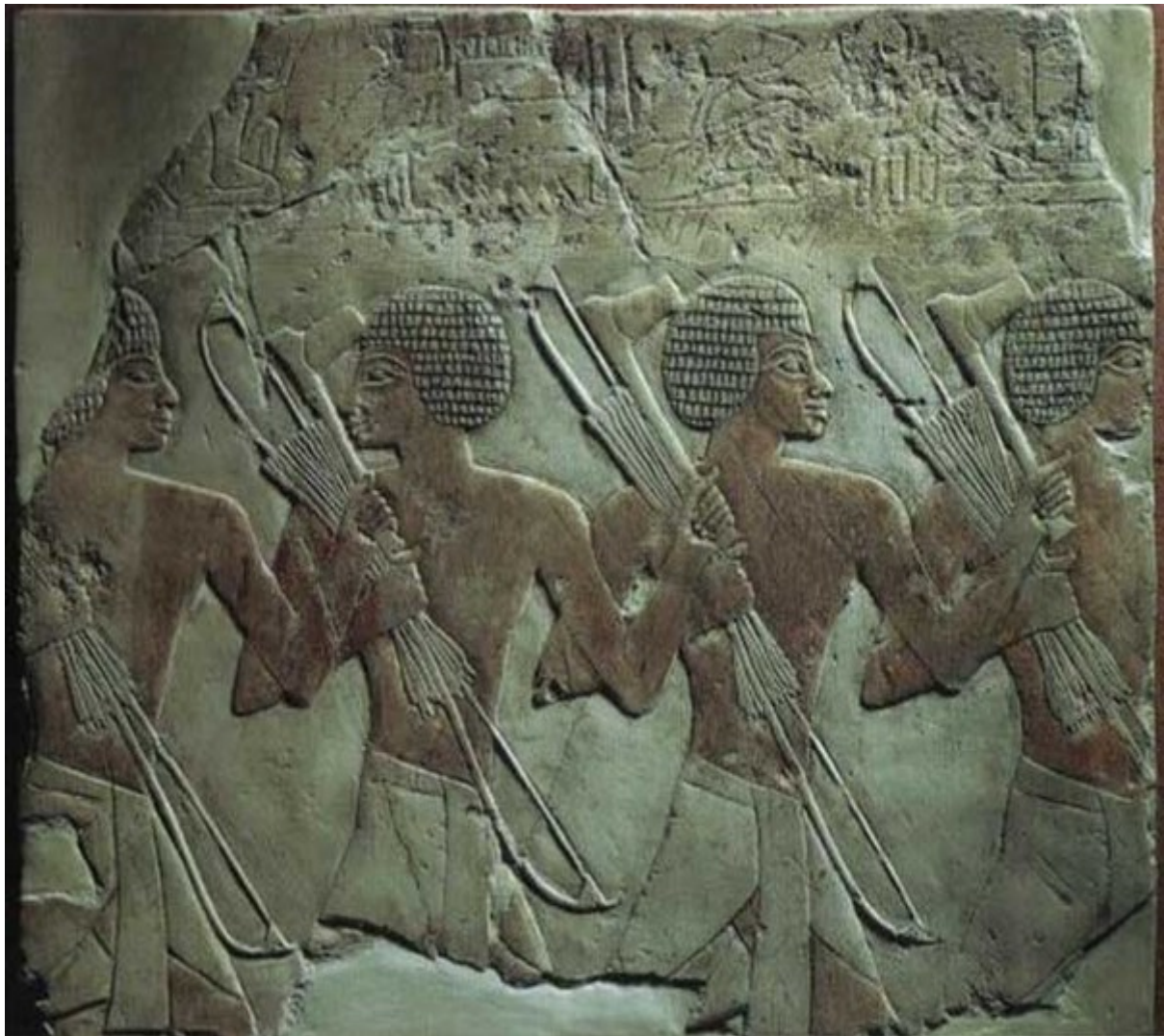


Figure 5



The Medjay became Ancient Egypt's elite.

The Medjay was a name of a region and tribe, but over time it became an elite Egyptian paramilitary police force and army unit who served and acted as desert scouts and protectors of areas of national interest throughout the Old, Middle, and New kingdom periods of Egypt.



They were sent on special missions such as Hatshepsut's expedition to the land of Punt.

**Bas relief carving of Hatshepsut's Journey to the land of Punt,
Temple of Hatshepsut, Luxor, Upper Egypt showing Medjay**



**Elite Medjay Soldiers 11th Dynasty wooden model of Medjay archers
from Tomb of Prince Mesehti from Assyut**



They were the ultimate sworn guardians of the pharaoh and the nation. At their peak, the Medjay were perceived as the very symbol of the protection of the Egyptian people.

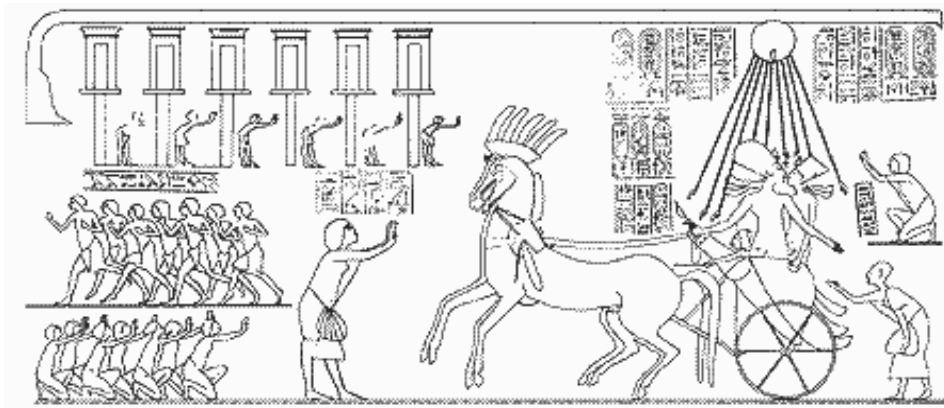
**Funerary model of marching armed soldiers,
from the Tomb of Prince Mesehti, Assyut, Middle Kingdom, c.2000 BC**



Medjay Had Trained Monkeys



**The chief of police Mahu and his men greeting the royal cavalcade,
Tomb of Mahu, Akhetaten [The ancient Egyptian police](#)**



Dua Hassan

Yes and No. Racism in the way that we consider it in the USA (based on skin tone) didn't really exist. Also, the other answer by Ernst is historically incorrect. For the most part, Lower Nubia (from Luxor to south of Aswan, Modern Egypt) was a part of ancient Egypt (as it is part of the modern state), and as far as we know, the people who inhabited that area were incorporated into the kingdom. On the other hand, it is the people of Meroe or Kush in Upper Nubia (Near Shendi, Modern Sudan) that were rivals with the Egyptians. It wasn't an issue of "race" but rather civilizations fighting for hegemony over the Nile Valley. There was animosity on both sides as the two had many battles through the millennia. On the other hand, they were each other's biggest trading partner. Egypt gained gold, wheat, Ivory, clay and many other goods from trading with the Nubians. In addition, their cultures were very similar (at times indistinguishable). For example, they both worshiping the same gods, had similar pottery, built pyramids/temple, and used hieroglyphics. Also, as eluded to in the other answer there was also over 1,000 years of unity under either Egyptian or Kushite Pharaohs.

Modern day Egypt isn't perfect, but not nearly as terrible as Ernst states. Egyptians are known for their friendliness and hospitality. Its probably one of the least racist Arab countries today. Nubian culture and music is widely celebrated as evidenced by the popularity of Mohamed Mounir, often considered the voice of Egyptian folk music. Another example is Anwar Sadat who was Nubian and President of Egypt. Egypt is very diverse and Nubians are just as Egyptian as any other group like Saidis, Copts, Bedouin, etc. In fact, many Egyptians have a a little Nubian ancestry.

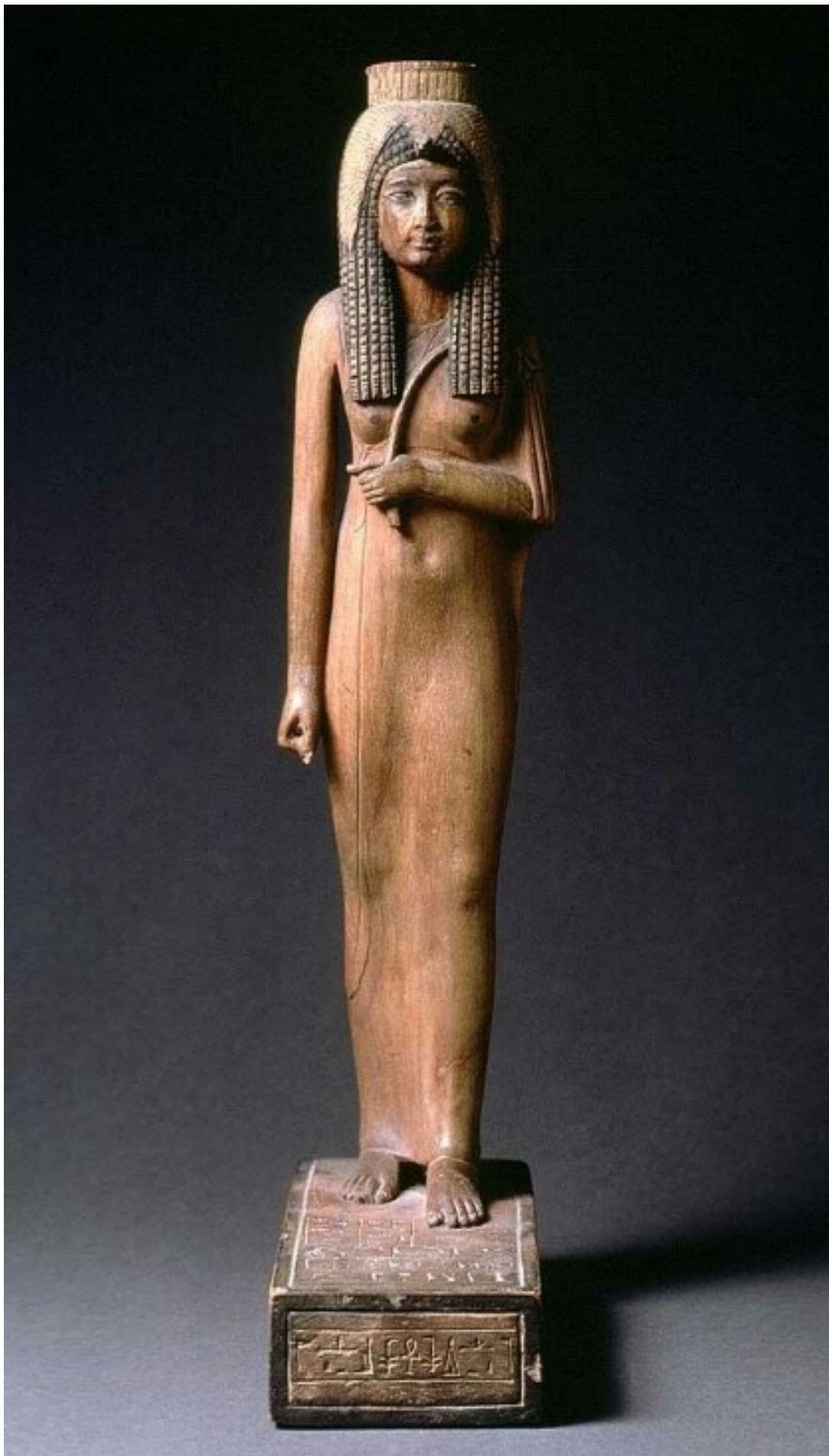
The building of the Aswan Dam was a complicated matter regarding water preservation (a huge issue for countries that depend on the Nile), and it is an issue that some today regret, due to the high costs for both the Nubian population of the south and the ecological issues with Lake Nasser. It's just plain ignorant to state it was primarily due to hatred or racism.

Ernest W. Adams, lived in Egypt

Oh, definitely. They conquered Nubia as far as Abu Simbel (near the modern Egypt/Sudan border) for a while, and for one dynasty the Nubians conquered *them* and ruled Egypt. But Nubia was regarded as a horrible place and the Nubians as inferior people. The Egyptians did a lot of business with the Nubians all the same: Nubians brought gold, ivory, exotic animals, and slaves up from farther south in Africa to sell to the Egyptians.

When the Aswan High Dam was built in the late 1950s, all the people living south of the Aswan Dam, who were Nubians, were flooded out. They all had to move to new villages farther north in Egypt, where they were not particularly welcome. Nubians have a language of their own with different dialects, and Arabic is normally a second language to them.

When I went to a conference in Egypt a few years ago, I saw a video game made by some students. It was about Nubians, who were regarded as rednecks and yokels. The stigma is still there.





Head of a Kushite Ruler, ca. 716-702 B.C.E



Kushite King Astabaraqo



<http://nivoteam.info/kushite-king-astabaraqo.html>

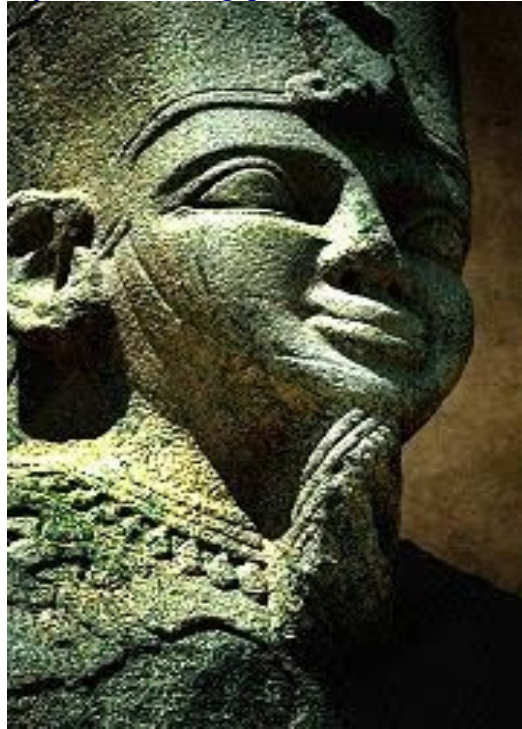


**Aspelta, King of Kush (ca. BC) Aspelta is one of the best known kings of Kush.
Although his exact dates are not know.**

Sudan, History



<http://radhikaranjanmarxist.blogspot.com/2009/11/sudan-history.html>



Statue of a Nubian King, Sudan



The name Sudan came from the term "Bilad-al-Sudan", meaning "Land of Blacks". The term is a mere derivation of Arabic word "Saoud" which means "Blacks" representing the skin color of the inhabitants. The Arabs travelers, geographers and historians first wrote the history of this region. In ancient history Sudan is referred to the area lying from Ethiopia in the east where the kingdom of Iksum used to dominate, stretching to the region off the current Republic of Sudan where the Nubian Kingdom used to dominate.

The period prior to Islamic contact with this region, is largely unknown though archaeological remains indicate existence of inhabitants thousands of years ago. About 750 BC, a Kushite king called Kashta conquered upper Egypt and became ruler of Thebes until 740 BC. His successor reunited Egypt and founded a line of kings who ruled Kush and Thebes for about hundred years.



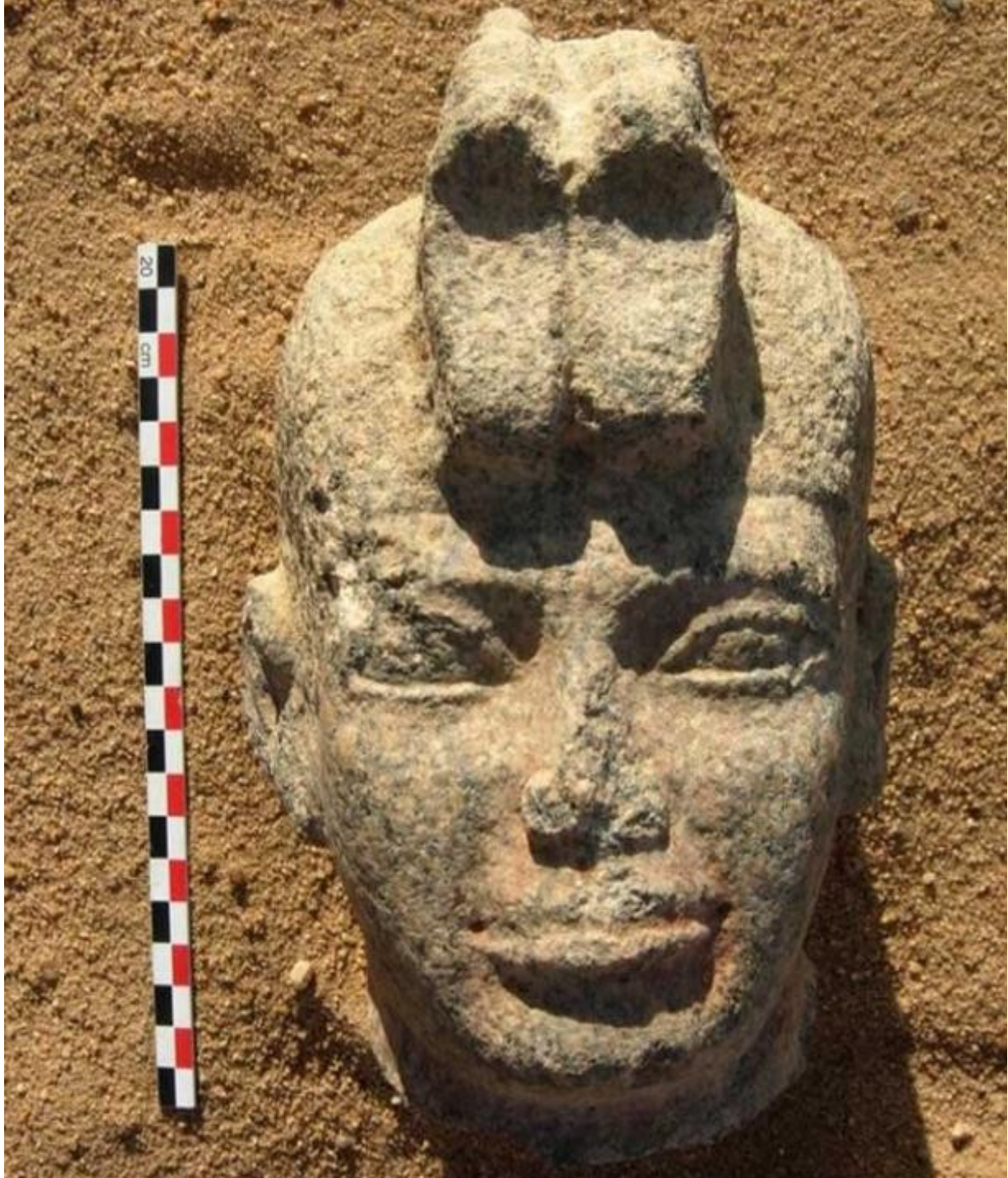
In 590 BC an Egyptian army sacked Napata, compelling the Kushite court to move to Meroe near the sixth cataract. The Meroitic kingdom subsequently developed independently of Egypt and then extended up to third cataract near present day Khartoum. about AD 350 an Axumite army from Abyssinia captured and destroyed Meroe city, ending the kingdom's independent existence.



2,600-Year-Old Statue Identified as Vengeful Kush Ruler



<https://www.ancient-origins.net/news-history-archaeology/2600-year-old-statue-identified-vengeful-kush-ruler-009640>



Head of the statue discovered at the site of Dangeil in Sudan.

Image: J. Anderson/© Berber-Abidiya Archaeological Project

Almost a decade ago archaeologists exploring a ruined temple dedicated to the Egyptian god Amun, near the Nile River in modern day Sudan, found a 2,600-year-old statue, but his identity remained secret, until now.

An article published in the journal [Sudan and Nubia](#) revealed the “one half-scale” statue as Aspelta, a ruler of the Kush kingdom between 593 BC and 568 BC. Archaeologists recently interpreted an ancient inscription which was found on the statue which said he was “beloved of a god” and “given all life stability and dominion forever.”

According to archaeologists Julie Anderson, Rihab Khidir el-Rasheed and Mahmoud Suliman Bashir, who co-directed the excavations at [Dangeil](#) and spoke to [LiveScience](#), “Aspelta didn't control Egypt, but he was "King of Upper and Lower Egypt" and was "Beloved of Re'-Harakhty" (a form of the Egyptian sun god "Re") and that Aspelta was “given all life, stability and dominion forever”.

In 2008, parts of the Aspelta statue were discovered at the temple at Dangeil, approximately 220 miles (350km) northeast of Sudan's capital Khartoum, where the Blue Nile, White Nile and River Atbara meet. In 2016 and 17 the ancient inscriptions were deciphered, positively identifying the statue as Aspelta, “son of Senkamanisken and Queen Nasalsa, as well as the brother and successor of Anlamani” according to the experts.

- [Burial Sites Show How Nubians, Egyptians Integrated Communities Thousands of Years Ago](#)
- [The rich history of the ancient Nubian Kingdom of Dongola](#)
- [The Mystery of the Miniature Pyramids of Sudan](#)



*The statue parts were found in a temple dedicated to the god Amun at Dangeil, Sudan
Image: M. Tohami/© Berber-Abidiya Archaeological Project*

Now, knowing who they're looking at, it allows specialists to rebuild the statue, but what exactly did the inscription mean, “beloved of a god” and "given all life, stability and dominion forever?" Experts believe this is an “assertion of traditional authority” rather than a claim to the kingdom. The archaeologists paper stated that the “Kushite kings were closely tied to Re” and the Amun Temple, where the statues were found, was used until the late third to early fourth century AD, when the kingdom of Kush collapsed. The statues were likely erected during the ruler's lifetime and would have been displayed long after they died.



Close-up of the head of another statue of the Kushite pharaoh Aspelta, made during the Napatan period, circa 620-580 BC. ([CC BY-SA 2.5](#))

During the New Kingdom Period, about 1400-1050 BC, Egyptians ruled Tombos in the Nile River Valley's Nubian Desert in northern Sudan. Around 1050 BC Nubia defeated Egypt gaining power and ruling as the 25th dynasty. A recent [Ancient Origins article](#) covered a report published in American Anthropologist, in which new bioarchaeological evidence was found to prove that Nubians and Egyptians married one another and “integrated into a community, in ancient Sudan,” according to the paper from Purdue University.

- [Nubia and the Powerful Kingdom of Kush](#)
- [A King's Seal? Was Pharaoh Apophis Originally King of the Mythical Kushites?](#)
- [16 Ancient Pyramids, Burial Sites for a Vanished Kingdom, Found in Sudan](#)



Nubians bringing tribute to the Pharaoh, from the tomb of Huy. (Image: [Exploring Africa](#))

To better understand the relationship between Nubians and Egyptians during the New Kingdom Empire, Michele Buzon, an associate professor of anthropology, who is excavating Nubian burial sites in the Nile River Valley said, “There are not many archaeological sites that date to this time period, so we have not known what people were doing or what happened to these communities when the Egyptians withdrew.”

Buzon also said "It's been presumed that Nubians absorbed Egyptian cultural features because they had to, but we found cultural entanglement - that there was a new identity that combined aspects of their Nubian and Egyptian heritages. And based on biological and isotopic features, we believe they were interacting, intermarrying and eventually becoming a community of Egyptians and Nubians.”



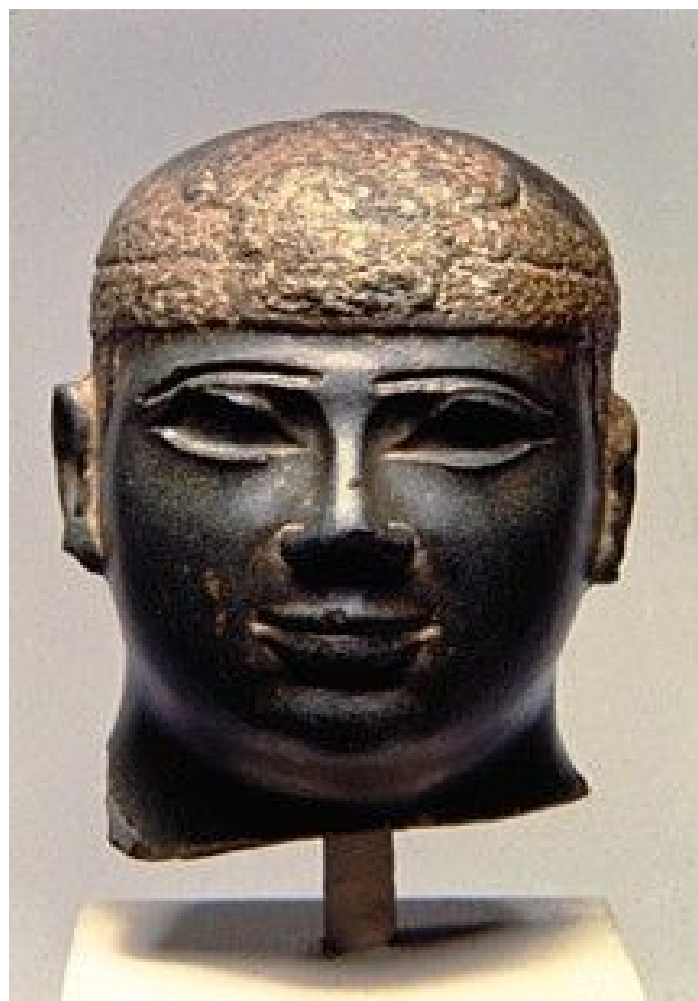
Nubian Pharaohs. ([Public Domain](#))

Apart from the hieroglyphics that gave away Aspelta’s identity, he left many other inscriptions. Some of these detailed his future tactics to re-conquer Egypt, but thwarting his plans, the Egyptian king Psammeticus II invaded Kush in 593 BC defeating Aspelta’s armies at the holy city of Napata. Aspelta retreated to his capital at Meroe, where he constructed numerous temples and his pyramid tomb at Nuri is held by archaeologists as the “finest built” at the Napatan period from 700-300 BC.



Marble portrait of a Nubian, late 2nd century BC. ([CC BY-SA 3.0](#))









The Forgotten Kingdom of Kerma and Its Incredible Deffufas 🌀

<https://www.ancient-origins.net/ancient-places-africa/forgotten-kingdom-kerma-and-its-incredible-deffufas-006597>



The Kingdom of Kerma was an ancient civilization that existed between 2500 BC and 1500 BC, located in what is today the northern part of Sudan. This kingdom has been regarded as the first Nubian state, and its capital, Kerma, is today an important archaeological site.

At the ancient city of Kerma, one is able to find deffufas - a type of structure unique to the ancient Nubians. According to one website, the importance of these buildings (three of which have been discovered so far) to the people inhabitants of Kerma is “comparable to that of the Ziggurat to the people of Sumer.”

- [Archaeological Marvels Unearthed in Sudan](#)
- [Nubia and the Powerful Kingdom of Kush](#)

The first settlement in Kerma can be traced back to the 4th millennium BC. This phase has been called ‘Pre-Kerma’. The Kingdom of Kerma, however, was established around 2500 BC. The timeline of this kingdom has been divided into three phases – Ancient / Early Kerma (around 2500 BC – 2050 BC), Middle Kerma (around 2050 BC – 1750 BC) and Classic Kerma (around 1750 BC – 1500 BC). Around 1500 BC, this Nubian kingdom came to an end, as it was during this period of time that the Egyptian pharaoh, Thutmose I, defeated it and brought its territories under Egyptian rule.



*Statues of pharaohs of the Twenty-fifth Dynasty of Egypt (Black Pharaohs) discovered near Kerma.
([CC BY-SA 3.0](#))*

Re-discovering Kerma

The Kingdom of Kerma was re-discovered by the American archaeologist, George Reisner, during the early 20th century. Reisner is said to have discovered the remains of a unique culture during his excavations between 1913 and 1916. Additionally, sites later discovered between the First and Fifth cataracts have added to the understanding of this culture. Nevertheless, the most important site of this civilization is its capital, which was discovered close to a modern city (known as Kerema) located on the east bank of the Nile to the south of the Third cataract



Portrait of George Andrew Reisner. ([Public Domain](#))

The Kingdom of Kerma is thought to have existed without a writing system. Therefore, knowledge about this civilization is derived either from archaeological evidence or Egyptian sources. In the latter, the kingdom is referred to as Kush, and its inhabitants were renowned for being skilled warriors and archers. In terms of economy, the people of Kerma are recorded to have engaged in trade, in addition to tending livestock, hunting, and fishing.



Ancient Kerma bowl kept at the Museum of Fine Arts, Boston. "Bowl with Running-Spiral Decoration" ([Public Domain](#))

Classic Kerma is when the Kingdom of Kerma experienced its golden age. It was during this period that its rulers successfully took control of Egyptian fortresses and gold mines in the Second cataract. The strength and importance of this kingdom may also be seen in the alliance that was proposed to them by the Hyksos in Lower Egypt around 1580 BC. Furthermore, monumental constructions were undertaken during this time to reflect the might of the kingdom.

- [16 Ancient Pyramids, Burial Sites for a Vanished Kingdom, Found in Sudan](#)
- [The Mystery of the Miniature Pyramids of Sudan](#)

Kerma's Monuments

One of the types of monumental work believed to have been built during this time is called the deffufa. The word 'deffufa' is either derived from the Nubian term for a mud-brick building or from the Arabic word 'daffa', meaning 'mass' or 'pile'. There are three known deffufas, i.e. the western deffufa, the eastern deffufa, and a third lesser known deffufa.



The western deffufa. ([CC BY 2.0](#))

The western deffufa is the best preserved of the three. Like the other two deffufas, the walls of the western deffufa are constructed of mudbricks. In the scorching heat, these walls help to cool the interior of the structure. The western deffufa has been measured to be 18 m (59.06 ft.) in height, and covers an area of about 1400 square meters (15069 sq. ft.) There are columned chambers connected by a network of passageways in this three store structure. The decorations and paintings on the interior walls have also been preserved, and a shrine on the roof of the building has been discovered. Whilst the western deffufa is almost certainly connected to the religious life of the people of Kerma, its precise function is still uncertain.

The eastern deffufa can be found 2 km (1.24 miles) to the east of its western counterpart. The former is smaller than the latter, though there is a clearer idea of its function. As this deffufa is surrounded by a cemetery containing at least 30 000 graves, it has been suggested that this structure may have once served as a 'royal funerary chapel' for the people of Kerma.

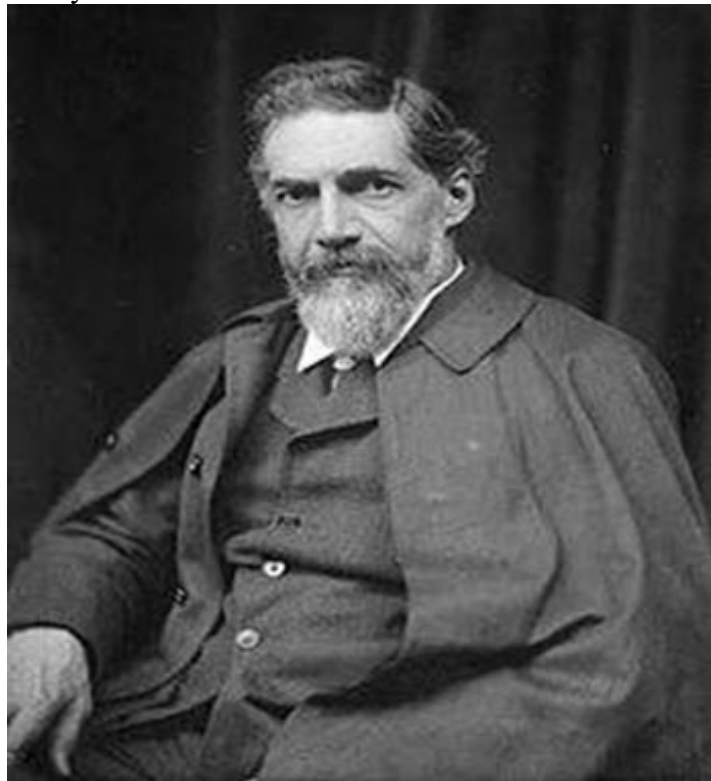


Buddhism in Ancient Egypt and Meroe – Beliefs Revealed Through Ancient Script

<https://www.ancient-origins.net/opinion-guest-authors/buddhism-ancient-egypt-and-meroe-beliefs-revealed-through-ancient-script-020931>



Did Buddhism exist in Upper Egypt and the Lower Meroitic Empire? The answer appears to be yes. It was in Memphis that English Egyptologist and archaeologist W. M. Flinders Petrie found evidence of Buddhist colony.



Portrait of Sir William Matthew Flinders Petrie, 1903. ([Public Domain](#))

The Buddhist Colony

Flinders Petrie claimed these Buddhists dated back to the Persian period of Egypt (circa 525-405 BC). He wrote:

"on the right side, at the top is the Tibetan Mongolian, below that the Aryan woman of the Punjab, and at the base a seated figure in Indian attitude with the scarf over the left shoulder. These are the first remains of Indians known on the Mediterranean. Hitherto there have been no material evidences for that connection which is stated to have existed, both by embassies from Egypt and Syria to India, and by the great Buddhist mission sent by Ashoka as far west as Greece and Cyrene. We seem now to have touched the Indian colony in Memphis, and we may hope for more light on that connection which seems to have been so momentous for Western thought".

If Petrie's dating is correct this puts Buddhists in Egypt two hundred years before Ashoka sent Buddhist missionaries to Egypt.



A circa 1st century BCE/CE relief from Amaravati, Andhra Pradesh (India). The figure in the center may represent Ashoka. ([CC BY-SA 3.0](#))

Ashoka was a king of India who worshipped Buddhism. Ashoka sent out edicts throughout his empire encouraging people to adopt Buddhism as a way of life written in various languages.

Ashoka Rock Inscription

Ashoka built a temple at Sarnath, which is called Lion Capital of Ashoka . In Buddhism lions represent the *bodhisattvas*, the "sons of the Buddha". The *bodhisattvas* are beings who have attained a high degree of spiritual development.



Capital of inscribed Asoka pillar at Sarnath.

(A. S. photo.)

Ashoka lions at Sarnath, 1911. ([Public Domain](#))

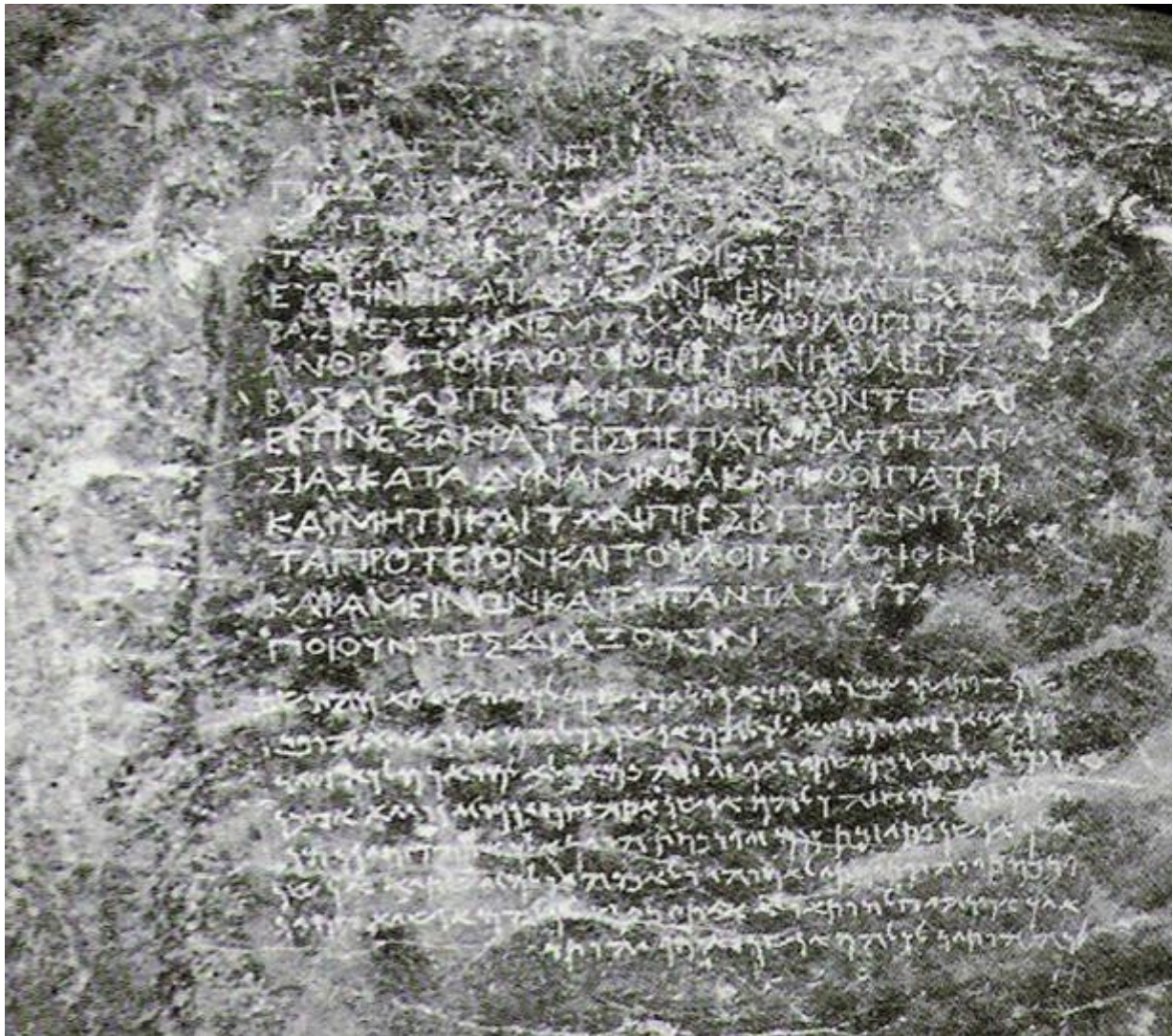


Monastery around Dhamek stupa, Sarnath. ([CC BY 2.0](#))

In *Philostratus: The Life of Apollonius of Tyana* it is made clear that the Gymnosophist lived in Upper Egypt and the Meroitic Empire. The Gymnosophists were Buddhists. The historical evidence makes it clear that there were probably two migrations of Buddhist Gymnosophists to Egypt and the Meroitic Empire. Ashoka was a supporter of Buddhism. Zacharias P. Thundy, in *Buddha and Christ* makes it clear that the edicts of Ashoka (circa 274-236 BC) indicate that this ruler sent missionaries to Egypt to preach the Buddhist Dharma.



Ashoka's Major Rock Edict at Junagadh contains inscriptions by Ashoka (fourteen of the Edicts of Ashoka), Rudradamanna I and Skandagupta. ([CC BY-SA 3.0](#))



Bilingual inscription (Greek and Aramaic) by king Ashoka, from Kandahar. ([Public Domain](#))

Thundy maintains that archaeological evidence exist for a community of Indian sages living in Memphis as early as 200 BC. We know that descendants of these missionaries were still in Egypt over two hundred years later because they were visited by Apollonius of Tyana.

- [**Ashoka the Great: From Cruel King to Benevolent Buddhist**](#)
- [**Nubia and the Powerful Kingdom of Kush**](#)
- [**Ancient Tomb Reveals Cultural Entanglement between Egypt and Nubia**](#)

Ashoka used the ancient script Kharosthi to write his edicts. The Buddhist also used this writing system to record their scriptures. This means that the Gymnosophists would have had a long tradition of employing Kharosthi to communicate their ideas. The Gymnosophists were probably well respected by the Meroites and some Meroites probably had knowledge of Buddhist teachings and literacy.

The Appearance of Blemmyae

Some Meroites may have played an important role in Buddhism because Blemmyae, a prominent group in the Meroitic Sudan are mentioned in Pali text *Tipitaka*.

Dr. Derrett wrote that in the early Pali text “we have a Blemmya (an African) in front rank Buddhist texts of very respectable age. The Buddhist text where Blemmya were mentioned are very old. The *Vinaya Pitaka* , is dated to the fourth century BCE.

If Blemmya are mentioned in Buddhist text, we can be sure that Meroites (ancient kingdom of Kush) were not ignorant of Kharosthi. This would explain why many of the Meroitic symbols agree with Kharosthi. They agree because some Meroites were probably already literate in Kharosthi due to the influence of Buddhism in the Meroitic Empire.

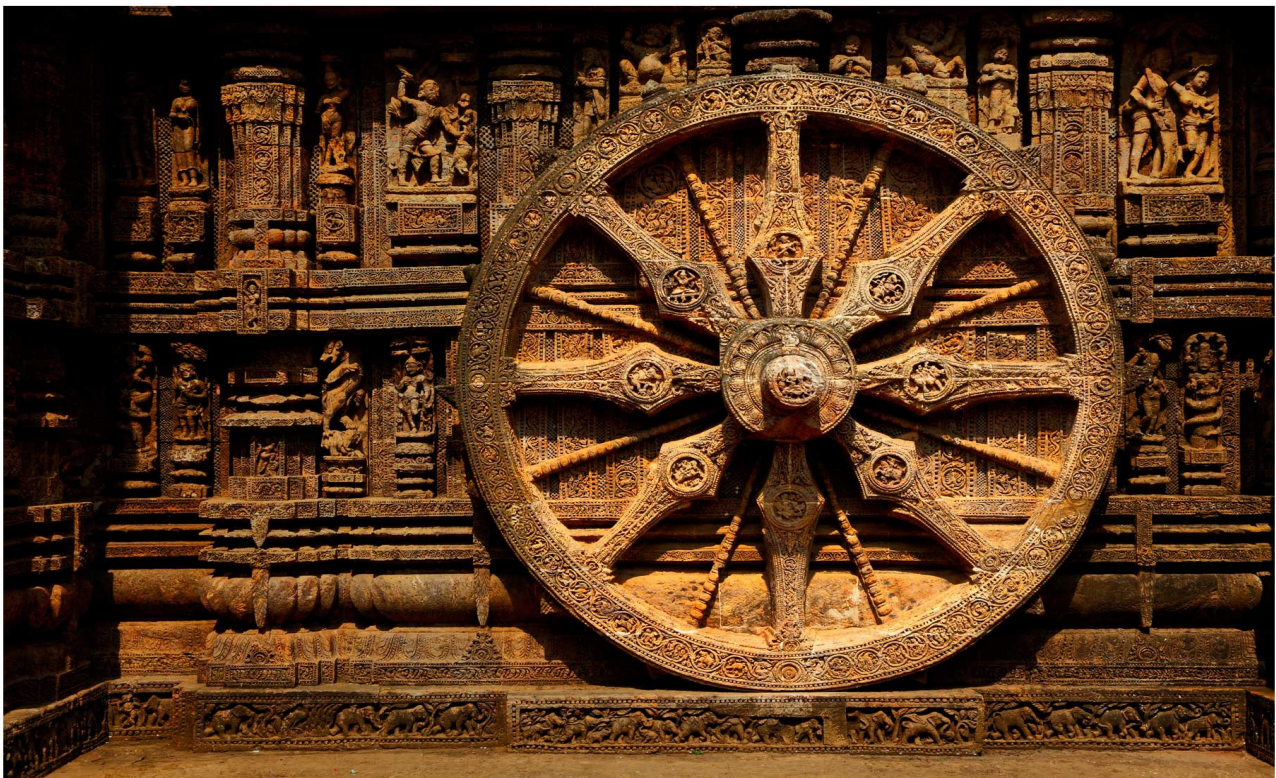
There seems to have been a second migration of Buddhists to the Meroitic Empire many years after Ashoka sent missionaries to Egypt. These migrants came to the Meroitic Empire after their king was murdered.

Gymnosophists spread Buddhism in the Nile Valley

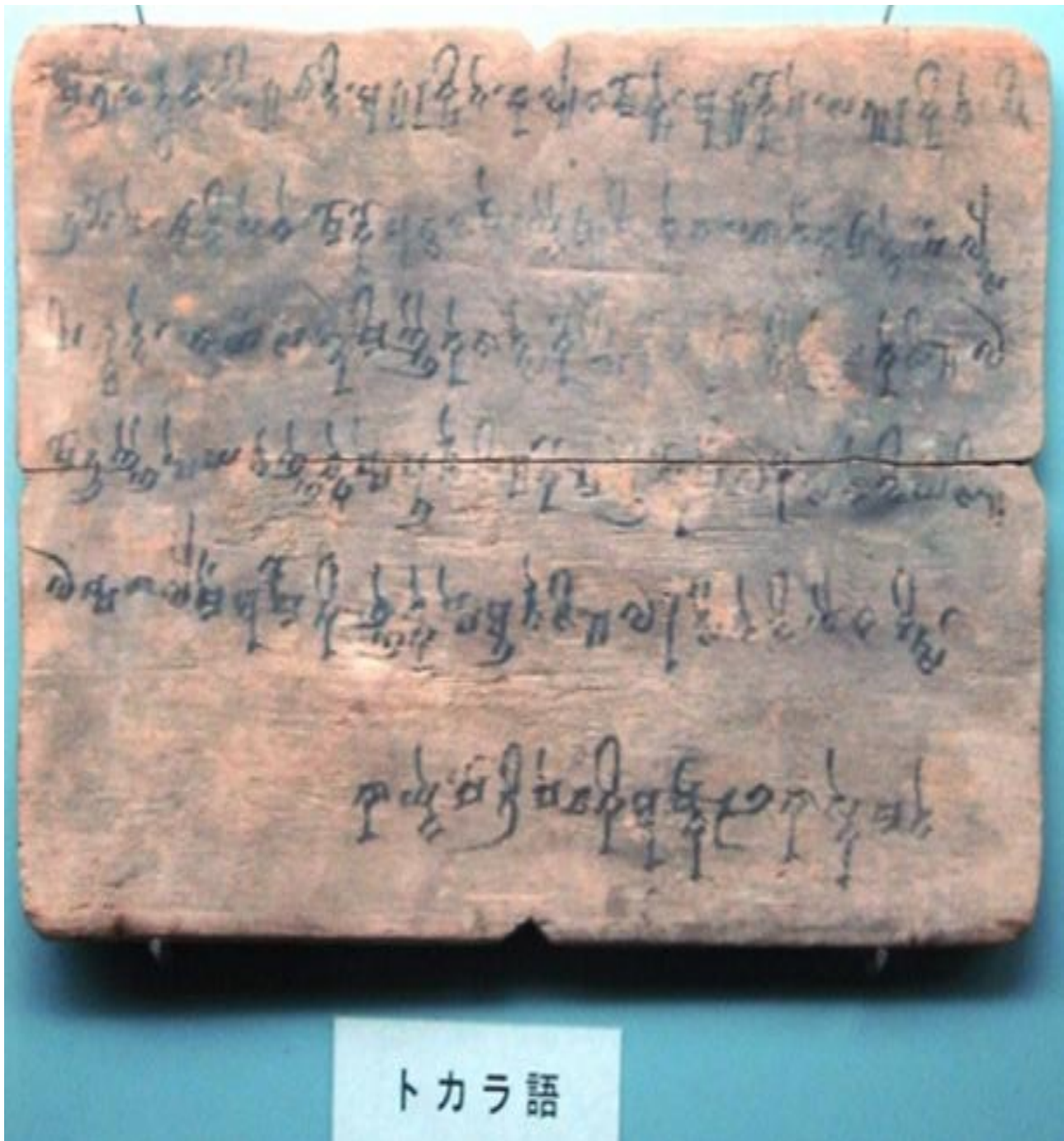
Flavius Philostratus, the writer of the *Vita Apollonii* , Vol.1, claimed that the Gymnosophists of Meroe originally came from India. The fact that the Kushana had formerly ruled India around the time that the Meroitic writing was introduced to the Kushite civilization, led to the hypothesis that the ancestors of the Gymnosophist may have been Kushana philosophers. The historical evidence of the Kushana having ruled India made the Classical references to Indians, the Gymnosophists in Meroe, an important source for the construction of alternative theories about the possible location of the cognate language of Meroitic.

There is external evidence which supports my theory that the Gymnosophists spread Buddhism in the Nile Valley, and the Meroites adopted Kharosthi as the model for the Meroitic script. A theory explains observed phenomena and has predictive power. I have theorized that due to the claims of the Classical writers that some of the Meroites came from India. According to Philostratus the *Life of Apollonius of Tyana* , the Indian Meroites were formerly led by a King Ganges, who had “repulsed the Scythians who invaded this land [India from] across the Caucasus”. Philostratus also made it clear that the Indians of Meroe came to this country after their king was killed.

- [Hidden Beliefs Covered by the Church? Resurrection and Reincarnation in Early Christianity](#)
- [Kathmandu: How Religion and Trade Flowed into an Ancient Water-Filled Valley](#)
- [What Does Alexander the Great Have to Do with Buddhist Imagery?](#)



The presence of this tradition of an Indian King of the Indian-Meroites conquering the Scythians predicts that the Indian literature should record this historic episode. This prediction is supported by a Jaina text called the *Kalakeharya-Kathanaka*, which reports that when the Scythians invaded Malwa, the King of Malwa, called Vikramaditya defeated the Scythians. This king Vikramaditya may be the Ganges mentioned in the *Life of Apollonius*. Confirmation of the Ganges story supports the Classical literary evidence that there were Indianized-Meroites who could have introduced the Tocharian trade language to the Meroites.



Wooden plate with inscriptions in the Tocharian language. Kucha, China, 5th–8th century. ([Public Domain](#))

In addition to the classical mention of the Indians settling Meroë, and Ashoka's edict sending missionaries to Egypt, we also have a horde of Kushana coins that were found on the floor of a cave at the present monastery-shrine at Debra Demo in modern Ethiopia in 1940. The Kushana were Buddhists that lived in Central Asia and India.



At Meroë, pyramids of the Kushite rulers. ([CC BY-SA 1.0](#))

If there were Gymnosophist communities in Upper Egypt and the Meroitic Sudan, there should be evidence of Buddhist influence in the region.

Meroitic Lion-Headed God

Considerable evidence of Buddhism in ancient Meroe or Kush is in the form of Meroitic iconography and the Meroitic script.

Much of the Buddhist influence surrounds the Meroitic God Apedemak. Apedemak was the lion God of the Meroites, worshiped by many.

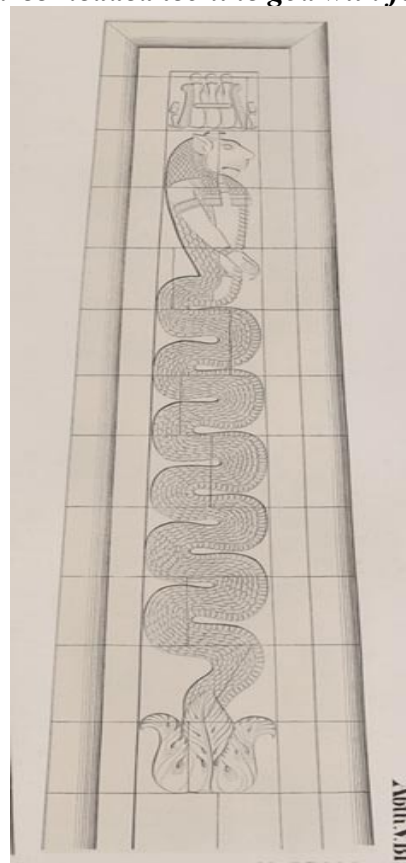


The lion-headed god Apedemak. The name of King Tantamani in Meroitic script is written on the back. Circa 100 BCE, Sandstone. ([CC BY-SA 2.0 fr](#))

Meroitic temples dedicated to Apedemek have been found at Meroe, Musawwarat es-Sufra, and Naqa. At the temple of Naqa we see a number of examples of Buddhist influence. Here, Apedemek was depicted as a three-headed leonine god with four arms, and as a snake coming out of a lotus with a lion head.



Apedemek depicted as a three-headed leonine god with four arms. (Public Domain)



Apedemek depicted as a snake coming out of a lotus with a lion head. (Public Domain)

In India, the Gymnosophists used Tocharian and the Kharosthi script to write their scriptures. This makes it clear that Tocharian and Kharosthi were important means of communication for this Meroite population. Tocharian was therefore probably a major language in the Meroitic Sudan. The Tocharian language was written in Kharosthi script. This script was used to write the Gandharan Buddhist Text. According to Glass, the Kharosthi script appears fully developed in the Ashokan inscriptions of Shahbazgarhi and Mansehra. These inscriptions date back to third century BC. It continued to be used in Gandhara, Kushan and Sogdian.

Glass provides evidence that Kharosthi writing dates back to the first Brahmi inscriptions of India. The fact the writing was used in India by Ashoka to produce the rock edicts demonstrates that Kharosthi was in use long before the introduction of the Meroitic script to Kush.

The Meroitic script resembles many Kharosthi signs. Some researchers argue that the Meroites did not adopt the writing system of the Kushana/Tocharian people which was Kharosthi. Although this is their opinion, a comparison of the Meroitic and Kharosthi symbols make it clear that both writing systems share many cognate signs. Aubin did a comparison of Meroitic and Kharosthi and discovered that 34 out of 42 signs, or 81 percent, matched.

	a	e	i	o	y	b	d	ḥ	ḥ	k	l	m	n	ṣ	p	q	r	s	ṣ	t	te	to	w
				u		n	j	kh		r	-a	-a		py		dr				d	ts	u	
Mero.	Q	9	+	1	III	V	2	3	6	3	3	2	2	2	2	W	VII	3	7	14	o	ḥ	
Khar.	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
score	2	2	2	1	0	2	2	1	2	0	2	2	2	0	2	0	2	1	2	2	2	1	2

Aubin (2003) Comparison of Meroitic and Kharosthi Signs

Since Tocharian was written in Kharosthi, the cognition between Kharosthi and Meroitic is quite interesting and shows some connection between these scripts. It also offers additional support to the Tocharian origin of Meroitic writing given the analogy between the signs.

Let's not forget that Welsby, in *The Kingdom of Kush*, notes that “only four of the [Meroitic] letters resemble the equivalent Egyptian demotic signs.” But as you can see from the above there are more than four Kharosthi signs that match Meroitic, and even more of these signs match Kharosthi.



Temple exterior showing Apedemak as a snake coming out of a lotus with a lion head. (Public Domain)

The History of a Language

Moreover, there were other Indians in Egypt in addition Gymnosophist/Buddhist communities in Upper Egypt and Kush/Meroe. For example, at Quseir al-Qadim there was a large Indian speaking community. These Indians were in Egypt writing messages in their own language around the time we see a switch from Egyptian hieroglyphics to the Meroitic writing system. All of this supported the Classical traditions of the Meroites that speak of a knowledge of the Kushana/Indians among the Meroites.

The evidence that the Classical references to an Indian-Meroite King who conquered the Scythians is supported by the Indian literature, provides external corroboration of the tradition that some of the Meroites were of Indian origin.

The presence of Indian traders and settlers in Meroe (and Egypt), makes it almost impossible to deny the possibility that Indians, familiar with the Tokharian trade language, did not introduce this writing to the Meroites who needed a neutral language to unify the diverse ethnic groups which made up the Meroite state. In relation to the history of linguistic change and bilingualism, it is a mistake to believe that linguistic transfer had to take place for the Meroites to have used Tokharian, when it did not take place when the Meroites wrote in Egyptian hieroglyphics.

It is obvious that Buddhism was worshipped in the Meroitic Empire or Kush. This is supported by 1) the presence of Kushites in Africa and Asia; 2) Ashoka sent many Buddhist missionaries to Egypt who wrote their scriptures in Kharosthi and Tocharian; 3) a Blemmya—native to the Meroitic empire, is mentioned in numerous Buddhist Pali texts; 4) the presence of Kushana sages in India who may have migrated to Meroe; 5) the presence of a Buddhist colony at Memphis, Egypt, 6) Buddhist iconography at the Naqa Temple of Apedemek, and 7) Classical references to Buddhists in Egypt and the Meroitic Empire proves that Buddhism was practiced in Egypt and Kush.

The historical evidence makes it clear that the Meroites were probably not strangers to Kharosthi literacy since the Gymnosophists had been in Upper Egypt and the Meroitic Empires for hundreds of years before the Meroites invented the Meroitic script.

Top Image: Deriv; Pyramid of Cheops behind Chephren, Giza, Egypt ([CC BY 2.0](#)), inscription from Kandahar ([Public Domain](#)), and Buddha ([CC BY 2.0](#)) By [Dr Clyde Winters](#)



Monarchy History 🌐

<http://www.nobility-association.com/monarchyhistory.htm>



The first states were mostly monarchies, as far as we can tell. They were ruled by kings or queens. The earliest monarchies that we know about are the ones in [Sumer](#) and [Egypt](#). These both began around 3000 [BC](#). But it was not only the early states which had kings and queens. After all there are still many countries which have kings and queens even today. Some other examples of places which were ruled by kings are Greece in the Late Bronze Age, as described in Homers' Iliad, the [Etruscan](#) cities in northern Italy, including Rome between about 700 and 500 BC, China in the Warring States period, the Early Medieval kingdoms of Western Europe and Africa like the [Visigoths](#), the [Vandals](#), the [Franks](#), Ethiopia and [Mali](#), and the later medieval kingdoms (both [Christian](#) and [Islamic](#)) of [France](#), [England](#), and [Spain](#).

People often think that in ancient and medieval times only men could rule. It is true that there have been many more men in power than women, but there have always been women rulers too. There were women who ruled Egypt, like Hatshepsut and [Cleopatra](#), and women who ruled the Byzantine Empire, like [Irene](#). There were women who ruled southern France, like [Eleanor](#), and women who ruled Castile in Spain, like [Isabelle](#), and women who ruled the kingdom of Kush in Africa, and the Empresses [Lu](#) and [Wu Chao](#) in China. Many other women held power without having the official title, often as regents for their sons or grandsons, like [Agrippina](#) and [Julia Maesa](#) in Rome, or [Blanche of Castile](#) in France.

Throughout history, royal dynasties have dominated countries and empires around the world. Kings, queens, emperors, chiefs, pharaohs, czars -- whatever title they ruled by, monarchs have shaped institutions, rituals, and cultures in every time period and every corner of the globe. The concept of monarchy originated in prehistoric times and evolved over centuries right up to the present. Efforts to overthrow monarchies or evade their rule -- such as the American, French, Chinese, and Russian revolutions -- are considered turning points in world history. Even today, many countries retain their monarchies, although in vastly reduced form with little political power. One cannot understand human history and government without understanding monarchs and monarchies.

World history proves that the civilization of any country is built by the monarchy; It is difficult to imagine civilization growing in India without the influence of Mughal Emperors Ashok and Akbar. Whether the Great Wall of China or the Pyramids of Egypt, Monarchy builds great things. There is no civilization living today which did not originate in the work and effort of Monarchy.

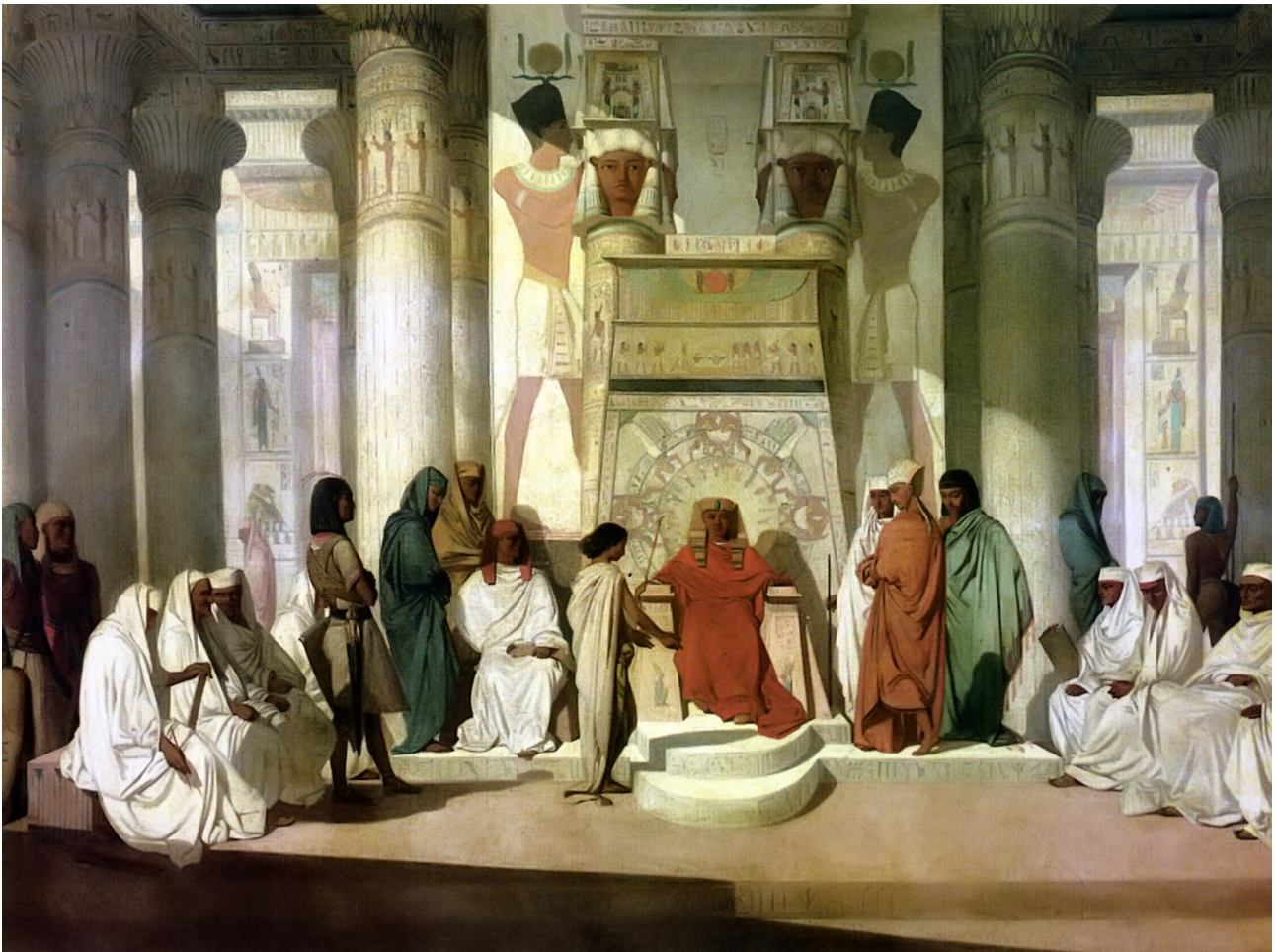
AFRICAN MONARCHY



Pharaohs ruled ancient Egypt over the course of three millennia (c. 3150 BCE to 31 BCE) until Egypt was absorbed by the Roman Empire. In the same time period, several kingdoms flourished in the nearby Nubia region. In the Horn of Africa, the Aksumite Empire (4th c. BCE - 1st c. BCE) and later the Ethiopian Empire (1270-1974) were ruled by a series of monarchs. Haile Selassie, the last Emperor of Ethiopia, was deposed in a coup d'état. The Kanem Empire (700-1376) was in central Africa. Kingdoms such as the Kingdom of Kongo (1400-1914) existed in southern Africa. Other powerful African monarchs included the Oba of Benin who ruled over the Benin Empire with its capital at Benin in modern day Nigeria (unrelated to the modern day country of the Republic of Benin). The oba, (meaning king or ruler in the Yoruba language), at Oyo who had the title, Alaafin of Oyo, once led the famous Yoruba Oyo empire. During the reign of Igbo born Jaja of Opobo, Opobo was a small but wealthy African kingdom, being one of the most lucrative palm oil centers of trade.

Europeans conquered, bought, or established African kingdoms and styled themselves as a monarch.

Ancient Egypt



Ancient Egypt was an ancient civilization of eastern [North Africa](#), concentrated along the lower reaches of the [Nile River](#) in what is now the modern country of [Egypt](#). The civilization coalesced around 3150 BC with the political unification of [Upper and Lower Egypt](#) under the first [pharaoh](#), and it developed over the next three millennia. Its history occurred in a series of stable *Kingdoms*, separated by periods of relative instability known as Intermediate Periods. Ancient Egypt reached its pinnacle during the [New Kingdom](#), after which it entered a period of slow decline. Egypt was conquered by a succession of foreign powers in this late period. The rule of the pharaohs officially ended in 31 BC when Egypt fell to the [Roman Empire](#) and became [a Roman province](#).

Pharaohs and Royalty



The term pharaoh, *pr-aA* - lit. great house, in the sense of palace, goes back to the Old Kingdom. As part of the royal titular it came into use only in the early first millennium BCE, in monumental inscriptions possibly as late as the reign of Sheshong III.

Ideally, for most of Egyptian history, one should not refer to the king as pharaoh, but as the kingship remained basically unchanged for millennia until the advent of Christianity and the abandonment of the traditional world view, referring to this intrinsically Egyptian institution as pharaonic is reasonable, even if at times anachronistic.

The pharaohs were often referred to as *nswt*, translated as 'King', and *Hm*, rendered as 'Majesty'. Thus the official Sia-Khufu described himself in a rockinscription in the Upperegyptian Eastern Desert as:

jrj-jx,t-nsw.t (custodian of the king's property)
jrr mrrt Hm=f (who does what His Majesty loves)

The royal titular

The Egyptians perceived clearly that their overlord fulfilled a number of essentially different roles. From the late Old Kingdom on the pharaoh bore five titles which reflected some of his functions:

- The oldest was the Horus name written inside a [*serekh*](#), which he assumed when acceding to power as the heir to Horus, ruler of the world (i.e. Egypt)
- The name of the Two Ladies, the protective goddesses of Upper and Lower Egypt, since the first dynasty
- The Golden Horus name
- The name of enthronement as the king of the "sedge and bee", used since the fifth dynasty, it became the main name by which a pharaoh was known in antiquity. This name and the given name (see below) were written inside [*cartouches*](#)
- His given name as the son of Re (since the fourth dynasty, has become the name by which pharaohs are known today and to which we add ordinal numbers if needed)

A Pharaoh was the Ancient Egyptian equivalent of a king (although Queen Nefertiti became the first female Pharaoh). Pharaohs were considered to be Gods in human form, so people respected, obeyed and feared them. They had much more power over the land than the queen has over England today, and what they said had to be done.



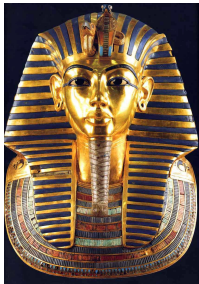
According to tradition, incestuous marriages between the pharaohs and their sisters were common. If this was the case, it could have been done to emulate the god [*Osiris*](#) and his sister/wife the goddess [*Isis*](#) and/or to keep the sacred bloodline pure. On the other hand, the historical record for a lot of Egyptian antiquity is spotty and open to interpretation; some would argue that this tradition is based on a modern misreading of inscriptions while others claim that brother-sister unions were usually symbolic and that other concubines were the mothers of the pharaohs' offspring.

Some famous Pharaohs:

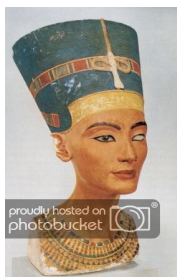
Akhenaton The Creator of Monotheism (1375-1358 B.C). Akhenaton was the first ruler in recorded history to believe in the concept of One God. He also taught this concept to all his citizens. He built a new city in the desert that was dedicated to religion, art and music. This new city, Akhenaton (now Tell el Amara), with its lush gardens and magnificent buildings is where Akhenaton and his wife Queen Nefertiti changed Kemet's culture so radically that their influence is felt for centuries right up until today. Akhenaton was also the first Pharaoh of whom a true likeness is recorded as shown in the picture below.

Ramses II (the Great) was one of the most prolific builders of ancient Egypt. Hardly a site exists that he did not initiate, add to, complete, or build entirely himself. Some of the greatest monuments on any tour of Egypt bear his stamp: Abu Simbel, Karnak and Luxor Temples, the Ramesseum, and many others. He also commissioned the largest monolithic statue ever, a seated statue of himself at the Ramesseum. Now lying in pieces, the giant red-granite statue inspired many.

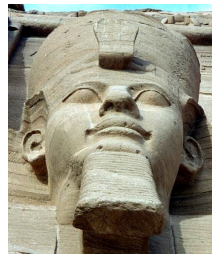
Tutankhaten became pharaoh after the death of Smenkhkare, and became one of history's most famous royalty. Tutankhaten's story has since come out, and we know more about this boy-king than we do about any other person in the Kemartic period. Tutankhaten became pharaoh at the age of nine. He married Ankhesenpaaten and ruled from Akhetaten. Four years after he became king, Tutankhaten moved his capital back to Memphis, and changed his name to Tutankamun, in honor of the God Amun. Tutankamun, ruled for nine years, until he was 18. The mummy discovered in the Valley of the Kings has an injury to the skull, and it is believed that Tutankamun was either the victim of an accident or he was assassinated. His tomb is one of very few that have been discovered almost untouched by thieves.



King Tut



Nefertiti



Ramses II



Akhenaton

Nubian Royalty

The ancient region of Nubia was located in northeast Africa, in what is now southern Egypt and northern Sudan. The first group of Nubian people that we know much about, called the A-Group by archaeologists, lived around 3500 BC, but there is evidence of civilization in Nubia as far back as 8000 BC.

Because Nubians were great archers, the Egyptians called Nubia "Ta-Seti," or Land of the Bow. The name Nubia came into use in the Middle Ages. Although it was a hot, dry land, ancient Nubia was a treasure trove of gold, ivory, stone, and other riches, and therefore a tempting target to foreign rulers. At times Egypt ruled Nubia; at other times, various Nubian kingdoms flourished.

The great kingdom of Kush (or Cush) was located in south Nubia. The ancient Greeks called it Ethiopia.



In the 8th century BC, Kush -- led by King Piankhi (or Piye) and later his brother and successor King Shabaka -- conquered Egypt. These Kushite kings founded Egypt's 25th ruling dynasty. After Shabaka died, Piankhi's son Shebitku became pharaoh; he was succeeded by his brother Taharqa.

But the Nubian Dynasty's reign in Egypt proved to be short-lived. In the middle of the 7th century BC, Taharqa was driven out of Egypt by the Assyrians. He and his cousin Tanutamon, who succeeded Taharqa as king of Kush, tried but failed to regain the Egyptian throne. Around 592 BC, Egypt sacked Kush's capital, Napata. After that, the city of Meroe became the capital of Kush. The kingdom lasted for some 900 years more.



One notable Kushite ruler was the fierce one-eyed warrior queen Amanirenas, who battled an occupying Roman army in the first century AD. Her ambassadors were conducted into the presence of the Roman emperor [Augustus Caesar](#), and according to the Roman writer Strabo, they "obtained all that they desired, and Caesar even remitted the tribute which he had imposed." Queen Amanirenas had won; the Romans withdrew from most of Nubia.

It seems Kush gradually went into decline, and crumbled completely after the armies of Aksum (a kingdom of ancient [Ethiopia](#)) conquered Meroe around 350 AD.

New kingdoms arose in Nubia, and these kingdoms started converting to Christianity in the 6th century AD. Around 1400, Nubia began falling under the control of Arab rulers, and many Nubians converted to Islam. But much of Nubian culture has survived through the centuries, and the Nubian language is still spoken today in Egypt and Sudan.

As part of the [Scramble for Africa](#), Europeans conquered, bought, or established African kingdoms and styled themselves as monarchs. Currently the African nations of [Morocco](#), [Lesotho](#) and [Swaziland](#) are sovereign monarchies under dynasties that are native to the continent. Places like [St. Helena](#), [Ceuta](#), [Melilla](#) and the [Canary Islands](#) are ruled by the [Queen of the United Kingdom of Great Britain and Northern Ireland](#) and the [King of Spain](#), while so-called sub-national monarchies of varying sizes can be found all over the rest of the continent e.g. the [Yoruba](#) city-state of [Akure](#) in south-western [Nigeria](#) is something of an elective monarchy, with its reigning [Oba](#) having to be chosen by an electoral college of nobles from amongst a finite collection of royal princes and princesses of the realm.

OTHER AFRICAN KINGDOMS



Other African Royalty

[West Africa](#) hosted the [Kanem](#) Empire (700 - 1376) and its successor, the [Bornu](#) principality which survives to the present day as a part of the Federation of [Nigeria](#).

In East Africa, the Aksumite Empire and later the Ethiopian Empire (1270-1974) were ruled by a series of monarchs. Haile Selassie, the last Emperor of Ethiopia, was deposed in a communistcoup.

Central and Southern Africa were largely isolated from other regions until the modern era, but they did later feature kingdoms like the Kingdom of Kongo (1400–1914).

As part of the Scramble for Africa, Europeans conquered, bought, or established African kingdoms and styled themselves as monarchs.

Currently the African nations of Morocco, Lesotho and Swaziland are sovereign monarchies under dynasties that are native to the continent. Places like St. Helena, Ceuta, Melilla and the Canary Islands are ruled by the Queen of the United Kingdom of Great Britain and Northern Ireland and the King of Spain, while so-called sub-national monarchies of varying sizes can be found all over the rest of the continent e.g. the Yoruba city-state of Akure in south-western Nigeria is something of an elective monarchy, with its reigning Oba having to be chosen by an electoral college of nobles from amongst a finite collection of royal princes and princesses of the realm.

A very comprehensive list of other African Royalty can be found on this special web site:
<http://www.africanholocaust.net/africanlegends.htm>

EUROPE MONARCHY



Dozens of monarchies have existed in European history. Many no longer have a monarch: Some monarchies dissolved into independent states (Austria-Hungary), others were dismantled by revolution (the Russian Empire ended after the Russian Revolution of 1917), and still others merged into a unified crown (for example, the Crown of Aragon and Crown of Castile became the Kingdom of Spain.)

Medieval Monarchy



Prince was a common title within the [Holy Roman Empire](#), along with a number of higher titles listed below. Such titles were granted by the Emperor, while the titulation of rulers of sovereign states was generally left to their own discretion, most often choosing *King* or *Queen*. Such titulations could cause diplomatic problems, and especially the elevation to [Emperor](#) or [Empress](#) was seen as an offensive action. During the nineteenth and twentieth centuries smallest monarchies in Europe disappeared, merging to form larger entities, and so *King* the most common title for male rulers and *Queen* has become the most common title today for female rulers.

Some medieval rulers, such as the Holy Roman Emperor (the temporal (earthly) protector of the pope), were elected but most monarchies were hereditary. As early as the 7th century AD, the Anglo-Saxon kings of England claimed the divine right of kings – that they were appointed by God and were accountable only to God. Monarchs were anointed in the coronation service, which declared their sovereignty over their subjects; in theory, to disobey the crown was, therefore, to disobey God. A document from the reign of Henry II of England (reigned 1154–89), called the Dialogue of the Exchequer, stated that nobody could withstand a royal decree. To this theocratic (God-given) authority, the English monarchy added its feudal authority under the [feudal system](#). The [Domesday Book](#), a survey of England undertaken in 1086, made it clear that the king owned all the land in England. All the Anglo-Norman barons took a personal oath of allegiance to the crown, and held their land as vassals.

Abolishing European Monarchies

After World War One ended in 1918, the Russian, German, Austro-Hungarian and Ottoman Turkish crown ceased to exist.

The “Iron Curtain” which came down across Europe after 1945 turned several Balkan kingdoms into Russian communist satellites. The result was banishment and exile for their kings. An early victim was King Peter II of Yugoslavia who was deprived of his throne on November 29, 1945, when the Communist guerrilla leader Josip Broz, better known as Marshal Tito, formally abolished the monarchy.

The Lost Kingdom of Yugoslavia

King Peter never recovered from the shock, which overshadowed the rest of his life. He went to the United States where he died at the age of 47 in 1970.

King Simeon II of Bulgaria

Another Balkan monarch, King Simeon II of Bulgaria, proved much more resilient and enterprising. Simeon was nine years old in 1946, when the communist People's Republic of Bulgaria abolished the monarchy and forced the child-king and his family into exile, first in Egypt, later in Spain.

Simeon put his years in exile to positive use. He obtained a degree in law and political science and graduated from the prestigious Valley Forge Military Academy in the United States.

Then, after fifty-five years in exile, he re-emerged in Bulgaria in a new guise, as Simeon Saxe-Coburg Gotha, political leader and head of the National Movement which won a landslide victory in parliamentary elections on June 17, 2001.

Abdication at Gunpoint

There was, however, no such happy ending for King Michael of Romania who was forced to abdicate his throne in 1947. His kingdom was replaced by a people's republic, but Michael refused to go without a fight. He refused several times to sign the abdication documents until, that is, Petru Groza, the communist Prime Minister who had ousted him let him feel his jacket pocket. "He had a pistol," the king later recalled "I had no choice."

King Victor Emmanuel III of Italy was similarly forced off his throne. In 1946, after World War Two, Victor Emmanuel was obliged to abdicate. Later on that year, the Italians voted to abolish the monarchy and replace it with a republic. Victor Emmanuel died in his Egyptian exile in 1947.

Greek Royal Family

The Greek royal family had already been directly affected by the volatile nature of the kingdom which had long ago proved to be the graveyard of kings. The Greek monarchy was abolished twice. Three of its kings were forced to abdicate, one of them on two occasions. The final *coup de grace* came in 1967 when Greece succumbed to a military coup.

A *junta* of fascist colonels, led by George Papadopoulos, seized power and exiled the king, Constantine II. Constantine who had tried, but failed, to head off the coup, remained titular king of Greece until 1973 when the *junta* formally declared the monarchy at an end and proclaimed a republic. The following year, the *junta* collapsed and democratic government was restored, but not the monarchy. In a plebiscite, the Greeks voted against it and for King Constantine and his family, their exile in London became permanent.

ASIA ROYALTY

In China, "king" is the usual translation for the term wang (王), the sovereign before the Qin dynasty and during the Ten Kingdoms period. During the early Han dynasty, China had a number of small kingdoms, each about the size of a county and subordinate to the Emperor of China. The Japanese monarchy is now the only monarchy to still use the title of Emperor.

Monarchs, as a consequence, have come to seem as obsolete as court jesters or princesses in towers. For nine out of 10 people in the world, royalty is the stuff of fairy tales.

Yet in much of Asia, royalty is still a fact of life, a constant and living presence. In Thailand, King Bhumibol Adulyadej is just such a presence. Recently, Thais marked, with genuine joy, the 60th anniversary of the King's coronation—five days of dazzling celebrations attended by crowned heads from 25 nations



Venerated partly through tradition and the law, but mainly for the way they are perceived to have dedicated themselves to improving the lives of the Thai people, it can be hard for foreigners to comprehend the relationship between the monarchy and the common people. **King Bhumibol Adulyadej**- the longest reigning monarch in the world - and his wife **Queen Sirikit** stand out as extraordinary exceptions.

Held in overwhelming affection by the vast majority of Thai citizens, they are viewed as symbols of national identity every bit as much as the flag or national anthem and pictures of the King and Queen adorn almost home and office building. They've travelled extensively to the remotest and most deprived parts of Thailand to find out and listen to the concerns of the rural poor and then endeavor to provide practical solutions. Despite having royal photographers, the King often takes photos himself to document what he finds and is frequently seen in royal photos with a camera around his neck.

The results are impressive - the King personally holds patents on a artificial rain making techniques for instance, and there's a long list of royal initiated projects to improve agriculture and farming conditions, education and health. The King is now nearly 80.(Year 2010).

AMERICAN MONARCHY



Emperor Montezuma II (Aztec Empire)

Monarchies existed among the indigenous peoples of the Americas long before the European colonization. Pre-Columbian titles used in the New World included Cacique (in Hispaniola and Puerto Rico) Tlatoani (Nahuatl term for the ruler of an altepetl, Aztec polity), Ajaw (Maya), Sapa Inca (Inca Empire), Morubixaba (Old Tupi for "chief").

When the Europeans arrived they referred to these tracts of land within territories of different aboriginal groups to be kingdoms, and the leaders of these groups were often referred to by the Europeans as Kings, particularly hereditary leaders. Many of the leaders were queens, but this was not understood by the Europeans, who had no knowledge of the indigenous history or languages, much less an understanding of [matrilineality](#).

Independent monarchs also emerged. Augustin I declared himself Emperor of Mexico in 1822, after colonization. Maximilian I ruled as Mexican emperor from 1863 to 1867. Two members of the House of Braganza, Pedro I and Pedro II, ruled Brazil as emperors from 1822 to 1889.



(Portrait Maximilian I of Mexico)

These American emperors were deposed due to complex issues, including pressure from the highly republican United States, which had declared itself independent of the British monarch in 1776. The British, worried about U.S. colonial expansion, invasion following the [American Civil War](#), and the fact that the U.S. had aided the Mexican republican rebels in overthrowing Maximilian I, pushed for the union of the Canadian provinces into a country in 1867. With [Confederation](#), Canada became a self-governing nation which was considered a kingdom in its own right, though it remained subordinate to the United Kingdom; thus, [Victoria](#) was monarch of Canada, but not sovereign of it. It was not until the passing of the [Statute of Westminster](#) that Canada was considered to be under a distinct Canadian Crown, separate to that the British, and not until 1953 that the Canadian monarch, at the time [Elizabeth II](#), was [titled by Canadian law](#) as Queen of Canada.

Between 1931 and 1983 nine other previous British colonies attained independence as kingdoms, all, including Canada, in a [personal union](#) relationship under a shared monarch. Therefore, though today there are legally ten American monarchs, one person occupies each distinct position. See Canadian Confederation

http://en.wikipedia.org/wiki/Canadian_Confederation

TODAY MONARCHIST

By the 18th century, absolute monarchy changed into the enlightened [despotism](#) of rulers such as [Frederick \(II\) the Great](#) of Prussia (reigned 1740–86) and [Catherine \(II\) the Great](#) of Russia (reigned 1762–96), but rule by one person failed to meet the needs of the modern world. The [French Revolution](#) destroyed absolute monarchy in France, and World War I led to the collapse of the royal families of Russia, Germany, and Austria-Hungary. The [Manchu](#) dynasty fell in China in 1912, and the emperors of Japan abandoned divine rule after World War II.

There are twelve monarchies in Europe today; ten of these are states whose head of state (a monarch) inherits his or her office, and usually keeps it for life or until they abdicate. The head of state in the State of the Vatican City, the pope, is elected at the [papal conclave](#). The joint heads of state of [Andorra](#) are the elected President of France and the appointed [Bishop of Urgell](#). At the dawn of the 20th century, [France](#), [Switzerland](#) and [San Marino](#) were the only European nations to have a republican form of government. The ascent of [republicanism](#) to the political [mainstream](#) started only at the beginning of the 20th century, facilitated by the toppling of various European monarchies through war or revolution; as at the beginning of the 21st century, most of the states in Europe are republics with either a directly or indirectly elected head of state.

Europe's monarchies are: the [Principality of Andorra](#) (technically a semi-elective diarchy), the [Kingdom of Belgium](#), the [Kingdom of Denmark](#), the [Principality of Liechtenstein](#), the [Grand Duchy of Luxembourg](#), the [Principality of Monaco](#), the [Kingdom of the Netherlands](#), the [Kingdom of Norway](#), the [Kingdom of Spain](#), the [Kingdom of Sweden](#), the [United Kingdom of Great Britain and Northern Ireland](#) and the [State of the Vatican City](#) (elective monarchy, styled a theocracy).

Most of the monarchies in Europe are constitutional monarchies, which means that the monarch does not influence the politics of the state: either the monarch is legally prohibited from doing so, or the monarch does not utilize the political powers vested in the office by [convention](#). The exceptions are Liechtenstein, which is usually considered a semi-constitutional monarchy due to the large influence the prince still has on politics, and the Vatican City, which is a [theocratic absolute elective monarchy](#). There is currently no major campaign to abolish the monarchy in any of the twelve states, although there is a significant minority of republicans in many of them (e. g. the political organization Republic in the United Kingdom). Currently seven of the twelve monarchies are members of the [European Union](#): Belgium, Denmark, Luxembourg, the Netherlands, Spain, Sweden and the United Kingdom.

All current hereditary European monarchs are related to each other, with the last common ancestor being [John William Friso, Prince of Orange](#)

Brief Italian History





Until the 19th century, the peninsula we now call Italy was made up of many city-states. These independent nations exist under successions of various invading empires of the French, Turks, Germans, Austrians and Spanish. The individual states, although sharing a small geographical space, were each culturally unique. They spoke separate dialects, worshiped in different churches and had unique attitudes. The cultural movement of the 16th and 17th centuries created a sense of nationalism within the future Italy for the first time.

In 1796, Napoleon, the Emperor of France, began his invasion of Italy and eventually liberated the city-states from the various foreign rulers. He politically unified them into the Kingdom of Italy, over which he proclaimed himself king. It is interesting to note that Napoleon was born Napoleone Buonaparte and later changed his name to the French Bonaparte, so he was actually Italian, not French. During his rule, Napoleon created Italy's first centralized administrative, judicial and civil code. The feudalism that characterized prior centuries was virtually eliminated. The civil vital records for most regions began in 1809, during the Napoleonic era so we have Napoleon to thank for the many records we are able to discover today.

After Napoleon's fall, Italy reverted to its reunification city-states and the European monarchs redrew their old boundaries. The north was ruled by the Austrian empire, the central region consisted of the Papal States and the south was ruled by Spain. Secret underground societies developed to encourage a free Italy. In the mid-1800s a movement called *il Risorgimento* (the resurrection) inspired a new Italy. During this political active decade between 1860 and 1870, *il Risorgimento* incited Victor Emmanuel II to unite the individual kingdoms into a single empire. By 1870, Italy as we know it was born.

This last major unification of Italy is important to genealogists because it played a major role in a sweeping emigration from Italy. While unification was suppose to have brought about better conditions, it was indirectly responsible for this massive emigration. Within a decade, massive deforestation had occurred in southern Italy. Top soil which was poor to begin with, was washed away by heavy rains. Raising crops was difficult in this environment. Malaria epidemics were very common. Hundreds of thousands of people died and many others were left too ill to work and support themselves. These conditions prompted the southern Italians to seek a better life in the Americas.



Where Was the Mysterious Kingdom of Yam? 🌐

<https://www.ancient-origins.net/ancient-places-africa/where-was-mysterious-kingdom-yam-005524>



Yam was an African kingdom that existed in ancient times. Not much is known about this ancient kingdom, and what little we do know about it comes from a few Egyptian texts belonging to the Old Kingdom period. Based on these texts, we know that the people of Yam had contacts, specifically trade and military, with the ancient Egyptians of the Old Kingdom. Other than that, nothing much can be said with certainty about this kingdom.

Where Was the Kingdom of Yam?

The main mystery about Yam is its exact location. There are some clues in the ancient sources as to where Yam is situated. Nevertheless, these are not clear enough, and modern scholars have disagreed with each other as to how such clues should be understood. The clues for Yam's whereabouts can be found in a tomb inscription known as the *Autobiography of Harkhuf*. As the title of this text suggests, this inscription belonged to a man named Harkhuf, a governor of Upper Egypt who lived during the 6th Dynasty (around 2345 BC – 2181 BC), and served under the pharaohs Merenre and Pepi II.



Harkhuf in a relief from his tomb at Qubbet el-Hawa. (CC BY-SA 2.0)

In Harkhuf's account, the governor stated that he had made four expeditions into Nubia during his lifetime. During the first expedition, Harkhuf travelled to the south with his father, the "ritual priest Iry". The two men were there to "explore a road into this country [i.e. Yam]", which they managed to do "in only seven months". At the end of the expedition, "all (kinds of) gifts from it" were brought back to Egypt, for which he was "very greatly praised".

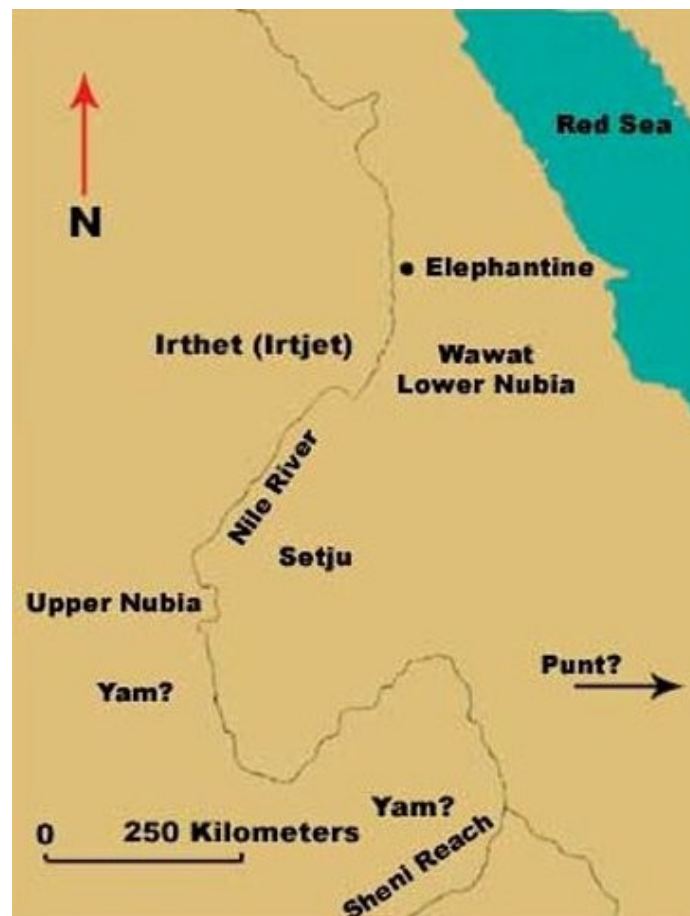
- [Nubia and the Powerful Kingdom of Kush](#)
- [Egyptian Blue – The Oldest Known Artificial Pigment](#)
- [Top Ten Ancient Egyptian Discoveries of 2014](#)

Harkhuf Pacifies the King of Yam

Harkhuf's second expedition is said to have been a solo one, in which the governor "went forth upon the Elephantine road". Like his first expedition, the purpose of this one was also for trade,

"His majesty sent me a second time alone; I went forth upon the Elephantine road, and I descended from Irthet, Mekher, Tereres, Irtheth, being an affair of eight months. When I descended I brought gifts from this country in very great quantity. Never before was the like brought to this land. I descended from the dwelling of the chief of Sethu and Irthet after I had explored these countries. Never had any companion or caravan-conductor who went forth to Yam before this, done (it)."

The third expedition to Yam by Harkhuf was slightly different in nature from the first two that the governor had conducted. Harkhuf does not mention the duration of this expedition, but says that he took the “Uhet road”. Trade was probably the initial purpose of this expedition. Nevertheless, when he arrived in Yam, he discovered “the chief of Yam going to the land of Temeh to smite Temeh as far as the western corner of heaven.”



Map of the possible location of Yam. ([Tour Egypt](#))

For one reason or another, Harkhuf decided that the action of the “chief of Yam” was not suitable, and decided to interfere in the affairs of Yam. Perhaps he was aware that Yam would be no match for Temeh, or that a stronger Yam would be a threat to Egypt, or Temeh was one of Egypt’s trade partners as well. Whatever the reason(s), Harkhuf “went forth after him to the land of Temeh and I pacified him, until he praised all the gods for the king’s sake.” Harkhuf used diplomacy, rather than military might to pacify the chief of Yam.

On his return to Egypt, Harkhuf brought back a great amount of goods from Yam yet again,

“I descended with three hundred asses laden with incense, ebony, heknu, grain, panthers, , ivory, [throw-sticks], and every good product.”

The Soldiers of Yam

In addition to such precious objects, Harkhuf also brought the soldiers of Yam with him to Egypt, which impressed the “chief of Irthet, Sethu, and Wawat” whose territory they were passing through,

“Now when the chief of Irthet, Sethu, and Wawat saw how strong and numerous was the troop of Yam, which descended with me to the court, and the soldiers who had been with me, (then) this [chief] brought and gave me bulls and small cattle, and conducted me to the roads of the highlands of Irthet,”

The soldiers of Yam are also attested in a text known as the *Autobiography of Weni*, which belonged to another court official of the 6th Dynasty. In this text, the soldiers of Yam served as mercenaries during the pharaoh's war against the "Asiatic sand-dwellers",

"When his majesty took action against the Asiatic sand-dwellers, his majesty made an army of many tens of thousands from all of Upper Egypt: ...; from Lower Egypt: ...; and from Irtjet-Nubians, Medja-Nubians, Yam-Nubians, Wawat-Nubians, Kaau-Nubians; and from Tjemeh-land."

- [The Battle of the Delta: Ramses III saves Egypt from the People of the Sea](#)
- [The Abydos King List is a trove of information, preserving the identities of 76 kings of ancient Egypt](#)
- [The Infinite Ogdoad: The Creation Pantheon of Ancient Egypt and Predecessor Gods of the Old Kingdom](#)

A Fourth Expedition

Harkhuf's fourth expedition to Yam was also for the purpose of trade. The difference between this expedition and his previous ones was that the governor had received a royal letter from the 8-year-old pharaoh, Pepi II, whilst on his way back to Egypt. The contents of this letter was engraved on Harkhuf's tomb, and the main point of it is that the pharaoh wanted to see a dwarf that Harkhuf had acquired during his expedition,

"Come northward to the court immediately; [...] thou shalt bring this dwarf with thee, which thou bringest living, prosperous and healthy from the land of spirits, for the dances of the god, to rejoice and [gladden] the heart of the king of Upper and Lower Egypt, Neferkare, who lives forever.... My majesty desires to see this dwarf more than the gifts of Sinai and of Punt."



Ruins of the pyramid complex of Pepi II. ([Cc- Zero](#))

Whilst Harkhuf's account provides a considerable amount of information about Yam, it has been pointed out that there are two questions which have divided scholars as to the location of Yam. The first is about the total distance covered by the round trip between Egypt and Yam (Harkhuf only provides the number of months required for his journey), and the routes followed by Harkhuf to Yam and back to Egypt (what exactly were the Elephantine and Uhet roads?).

As a result of differences in opinion, the area occupied by Yam has been placed in several different places, including "the desert west of Upper Nubia", in Lower Nubia, further south below the six cataracts of the Nile, and even further west in Chad.

Featured image: Ancient Kingdom of Yam. Photo source: [Listverse](#) By [Wu Mingren](#)



Nigeria: igbo people and culture

A King's Seal? Was Pharaoh Apophis Originally King of the Mythical Kushites? 🌀

<https://www.ancient-origins.net/history-famous-people/king-s-seal-was-pharaoh-apophis-originally-king-mythical-kushites-008430>



“A race divided, whom the sloping rays; the rising and the setting sun surveys...” Most researchers assume that the ancient assertion of Kushites ruling the Middle East from Phoenicia to Syria is pure myth, however seals and other inscriptions of the Hyksos King Apophis suggest there may be some truth to the stories told by famous figures such as Homer and Strabo.

Greco-Roman Authors on the Kush

Around 800 BC, the Greek poet Homer mentions the Aethiopians, or Kushites, in the *Iliad* and the *Odyssey*. Homer said that the Kushites were “the most just of men, the favorites of the Gods”.

To the Greeks and Romans there were two Kush empires, one in Africa and the other in Asia. Homer alluded to the two Kushite empires when he wrote in the *Odyssey* i.23: “a race divided, whom the sloping rays; the rising and the setting sun surveys”. In the *Iliad*. i.423, Homer wrote that Zeus went to Kush to banquet with the blameless Ethiopians .

In 64 BC, the Greek geographer and historian Strabo stated in Chapter 1 of *Geography* that there were two Kush empires - one in Asia and another in Africa. In addition to Kush in Nubia and Upper Egypt, some Greco-Roman authors considered their presence in southern Phoenicia up to Mount Amanus in Syria.

- [Nubia and the Powerful Kingdom of Kush](#)
- [Prince Akinidad of Kush and the One Eyed Kandake in the Meroite-Roman War](#)
- [The Shabaka Stone: Ancient Relic tells of God Ptah and his Creation of the Universe](#)

Most researchers have assumed that the Greco-Roman assertion that the Kushites ruled the Middle East from Phoenicia to Syria was a myth, however seals and other inscriptions of the Hyksos King Apophis suggest that the ancient authors were right.

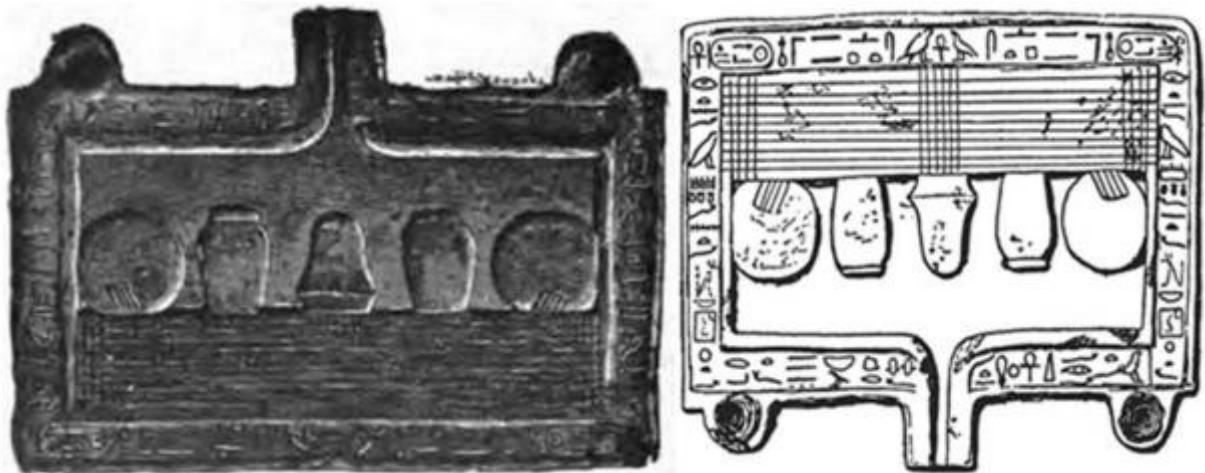
King Apophis and the Hyksos Rulers

The Hyksos ruled Egypt from about 1650-1550 BC. There were five Hyksos kings, but the most famous was Apophis. King Apophis ruled both Lower and Upper Egypt. We don't know how long Apophis ruled Upper Egypt and Kush in Nubia, but it is said his reign lasted 40-50 years.



A representation of King Apophis. (Author provided)

Apophis' Horus name, *Shetep-tawy*, was found on an offering table. Pharaoh Apophis had three *prae nomina* or throne names: Neb-khepesh-Re (*nb ḥpš r*), A-qenen-Re (*ʿ3 ḳn n r*) and A-user-Re (*ʿ3 wsr r*) during different parts of his 40-50 reign.



Left: Grey/black granite offering table originally of the 12th dynasty, later reused and dedicated to the god Seth by the king Aaqenenre (Apophis) during the 15th dynasty. ([Public Domain](#)) Right: Drawing of the same artifact. (Author provided)

Apophis maintained the traditions of the Egyptians during his rule. He is credited with encouraging his scribes to copy priceless Egyptian texts including the 'Edwin Smith Surgical Papyrus' (the oldest known surgical handbook), 'the Rhind Mathematical Papyrus' (which explains Egyptian mathematical theory) and the 'Westcar Papyrus.' These texts would have been lost to mankind if not for the foresight of Pharaoh Apophis.

Rulers Acknowledging Their Origins

It is interesting that Apophis and the other rulers of the Hyksos Dynasty called themselves *heqa khasut* on their seals and a monumental doorjamb from Avaris. This is epigraphic evidence indicating that the Hyksos called themselves Kings of the Khas. The Hyksos worshiped Seth, the god of Avaris, and Ra.



Scarab bearing the name of the Hyksos pharaoh Apophis. Made of steatite, from the time of the Second Intermediate Period. (Keith Schengili-Roberts/ [CC BY SA 2.5](#))

Most researchers have translated *heqa Khas* as “King of foreign lands,” but this is probably an incorrect translation because the Hyksos Kings were rulers of Egypt - not a foreign land. I believe that Apophis and the other Hyksos kings were acknowledging their Kushite origins. They used Khas in reference to the fact that, although they came from Asia, they were Kushites. This view is supported by the fact that the term Khas was only used to refer to the rulers of Kush during the Old Kingdom and the area around Avaris and Sharuhenn during the Second Intermediate Period.

Some three centuries after the first recorded major encounter between the Egyptians and the Kushites, King Snofru of Egypt is recorded to have attacked the land of the Kush in Nubia, bringing 7,000 living prisoners and 200,000 large and small cattle.



Sculpture depicting the head of a Kushite Ruler, ca. 716-702 BC. (Brooklyn Museum/ [Public Domain](#))

An administrator of the Old Kingdom named Weni used the term *Heqe Khas* for the Kushites. James Henry Breasted, in *Ancient Records of Egypt, Part One*, translated Weni's inscription as follows:

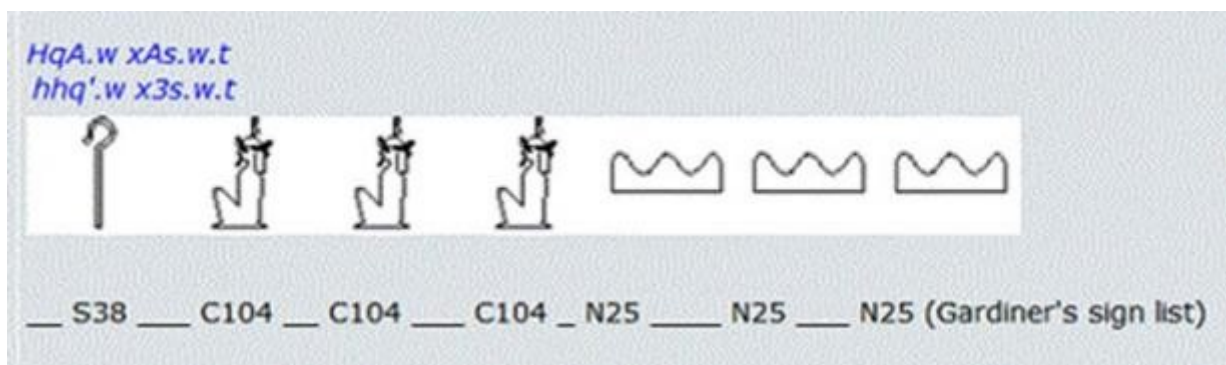
"His majesty made war on the Asiatic Sand-dwellers and his majesty made an army of many ten thousands; in the entire South, southward to Elephantine, and northward to Aphroditopolis [Busiris]; in the Northland on both sides entire in the [stronghold], and in the midst of the [strongholds], among the Irthet negroes, the Mazoi negroes, the Yam negroes, among the Wawat negroes, among the Kau negroes, and in the land of Temeh."

We learn from the Weni Inscription that Kushites lived in Nubia. Breasted's translation of the Weni Inscription indicates that *Heqe Khasut* was not always translated as 'Kings Foreign', the original meaning of *ḥꜥ3* (Heqa) *ḥ3s* (Khas), was "Kings Negroland", as indicated in the Breasted translation. There was no such place as 'Negroland', it was a Eurocentric term where Blacks were supposed to live. So, the actual meaning was 'Kings Khas' or kings of the Kushite.



Hyksos Scarab with 'Foreign King's' Name. ([Public Domain](#))

The term *Hage Khas* (x3s) was related to Wawat rulers and was translated as “Rulers of Negroland. The Egyptian elements / -u-t/ were added to Khas to make it plural and denote a nationality. The Weni Inscription makes it clear that the name Khas was made up of three N25 signs from Gardiner’s *List of Egyptian Signs* . The N25 sign also represents Kash = Kush. The meaning of N25 as Kush and Kushite is obvious in the Hyksos scarabs, where we see N25 as the people the Hyksos Kings ruled.



Weni Inscription column 46: Titles of Wawat Rulers. (Egyptsearch Forum/Author provided)

Kushite Occupation and Influence

The Hyksos, according to John Bright and Robert Drews, included Hurrians and Hattians. The Hattians lived in Anatolia.

When they migrated from Middle Africa to Asia, the Kushites continued to call themselves Kushites. This is most evident in place names and the names of gods. The Kassites, chief rulers of Iran, occupied the central part of the Zagros. The Kassite god was called Kashshu, which was also the name of the people. The K-S-H, name element is also found in India. For example, Kishkinthai was the name applied to an ancient Dravidian kingdom in South India. It should also be remembered that the kings of Sumer were often referred to as the "Kings of Kush".



Zagros Mountains. (Stefan Jürgensen/ [CC BY NC ND 2.0](#))

The Hattians worshipped Kasku and Kusuh. The Hatti controlled the city state of Kussara. Kussara was situated in southern Anatolia. The Hatti were especially prominent in the Pontic mountains. Hatti's sister nation in the Halys Basin were the Kaska tribes. The Kaska and Hattians share the same names for their gods, along with personal and place names. The Kaska had a strong empire which was never defeated by the Hittites.

The Hatti were probably one of the Kushite tribes in Nubia during the Old Kingdom. During the Fifth Dynasty of Egypt (2563-2423) in the reign of Sahure there is mention of the Tehenu people.

The C-Group people occupied the Sudan and Fezzan regions between 3700-1300 BC and were called *Tmhw* (Temehus). The Temehus were organized into two groups: the *Thnw* (Tehenu) in the North and the *Nhsj* (Nehesy) in the South. A Tehenu personage is depicted on Amratian period pottery. The Tehenu wore a pointed beard, a phallic-sheath, and feathers on their head.



Ancient Egyptian mummy genomes (Schuenemann et al. 2017)

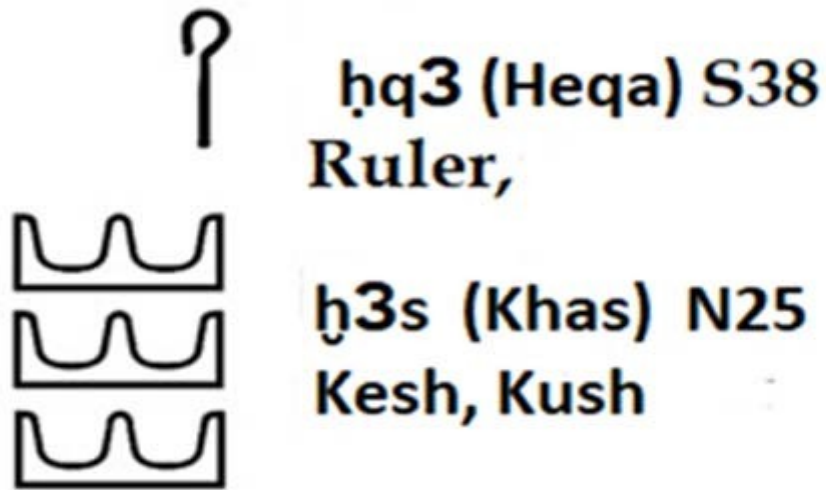


Tehenu depicted on Amratian pottery. (Author provided)

Sahure referred to the Tehenu leader as “Hati Tehenu”. The name *Hati* corresponds to the name *Hatti* - a tribe in Anatolia. However, the Hatti people often referred to themselves as Kashkas.

Egyptian Khas corresponds to Kashkas, the name for the Hattians. This means that N25 represented the name Kash and Khas for the ethnonym Kushite during the 5th Dynasty of Egypt. The Egyptian term Khasut has three different elements for the ethnonym Khas: Kas(ka)/Kush. Plus, the /-u/ which is the Egyptian plural marker, while the Egyptian /-t/ was a suffix that signified 'land, people'.

During the 5th Dynasty of Egypt, the Kushites lived in hilly areas. Thus, the Egyptians often referred to the Kushites as hill people. This is supported by the various meanings of Gardiner's Egyptian sign N25. The N25 sign from Gardiner's List of Egyptian Signs; x3s Khas or k3s, meaning Kush.



Heqe Khas – Ruler of Kushites. (Author Provided)

Asian Kushites

The Old Kingdom rulers of Egypt called the Kushites Heqa Khasut. The Egyptians called the Asians generically *Aam*, but they had different names for Asian tribes. This is proven because the Hyksos called themselves Heqa Khas, instead of Habiru, demonstrating that they were given this title because they were Kushites - like the Kushite people living at Kerma in Nubia. The use of Khas to denote Kushite for the Asian Kushites would support Homer and Strabo's writings. There were many Asian tribes who recognized a Kushite ancestry.

The heqa khas, "ruler(s) of the Kushites" or Hyksos/Hykussos, were Hattians or Kashkas. In other words, they were Kushites. This is obvious in their name khas, which corresponds to Kaska. The name heqa khas was first used in the Old Kingdom to refer to the Kushite Nubian chieftains.



Nubian Pharaohs. ([Public Domain](#))

Carnarvon Tablet I mentions the interception and capture of a courier bearing a message from Apepi/ Apophis at Avaris to his ally, the ruler of the Kingdom of Kush (modern Sudan), requesting the latter's urgent support against the threat posed by Kamose's activities against both their kingdoms. The Hyksos/Hykussos expected the Kushites in Nubia to support them in their war with the Egyptians.

This provides more evidence that the term heqa khas did not mean “ruler(s) of the foreign countries” during the Old Kingdom, as assumed by most Egyptologists. If heqa khas meant "ruler(s) of the foreign countries", it would have been applied to every foreign country, but foreign kings were usually referred to as *wr* ‘Chief’ instead of heqa, which was reserved for Egyptian rulers (as noted by Camille DiBiase Dyson in, *Foreigners and Egyptians in the Late Egyptian Stories* .)

In summary, Apophis and the other Hyksos kings have left us many inscriptions where they declared they were Kings of the Kushites, heqa khas, between 1650-1550. The Egyptians called the Asians ‘Aamw, but the Hyksos referred to themselves as heqa khas.

- [Ancient Tomb Reveals Cultural Entanglement between Egypt and Nubia](#)
- [Buddhism in Ancient Egypt and Meroe – Beliefs Revealed Through Ancient Script](#)
- [Pyramids of Meroë stand as Last Remnants of a Powerful Civilization](#)

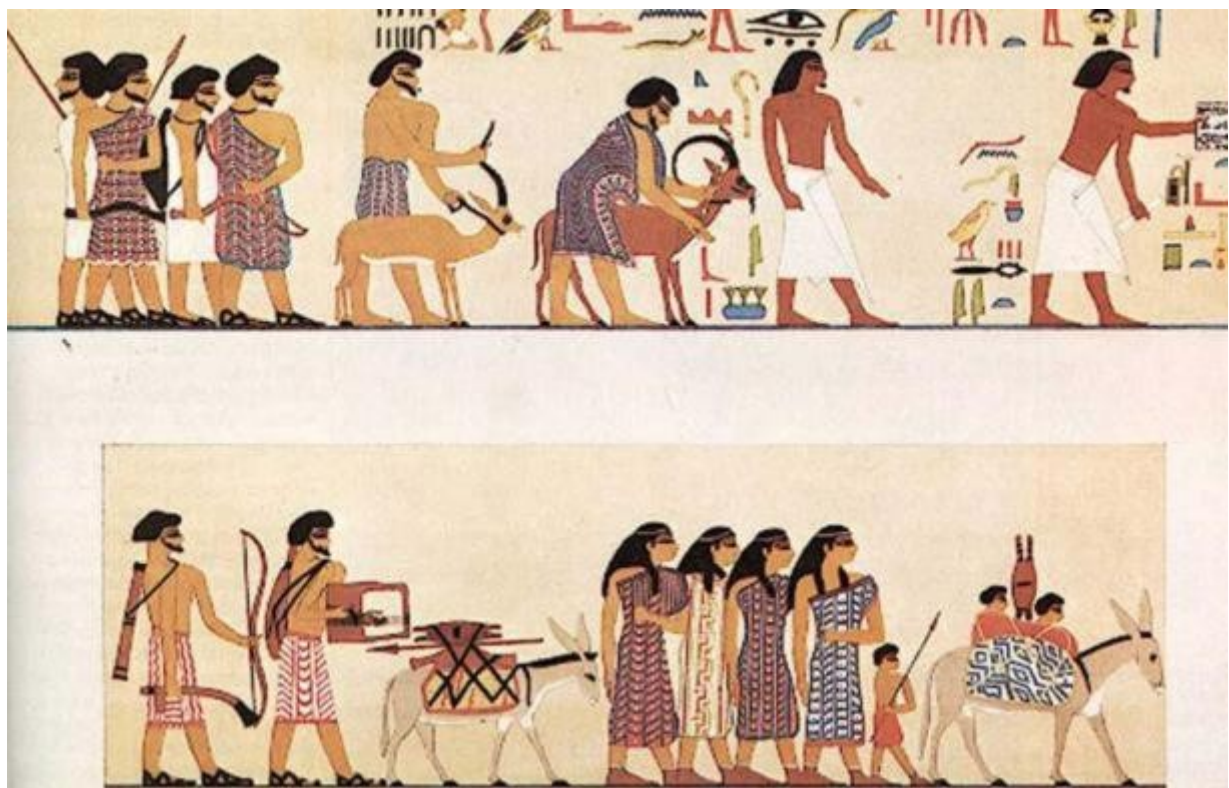


Dagger with name of king Apophis, Cairo Egyptian Museum. ([CC BY 3.0](#))

The New Kingdom lasted from 1549-1292. During that period Egyptians used the name Aamw as a generic name for Asians and the term Habiru as an ethnonym for one of the Asian tribes. It is clear that if Habiru and Heqa Khas were the same people they would have had the same name - given the fact that the New Kingdom began at the end of the Heqa Khas Dynasty.

The Egyptian phrase heqa khas “King of the Kushites” makes it clear some of the Hyksos were Hurrians and Hattians. The Hattians and Kaska tribes are the Kushites Homer and Strabo claimed lived in Asia. The heqa khas were by no means the first Asians to settle in Lower Egypt, prompting some to suggest that there was no major battle, just a steady influx of settlers who worked themselves into positions of power while retaining their own cultural differences.

Evidence from the excavation at Tell el-Dab'a (Avaris) confirms that the settlement was constantly evolving and changing as the new Asian cultures adapted to the Egyptian way of life. Settlements discovered in Tell el-Ajjul (southern Palestine), Ebla (Syria), and Byblos (Lebanon) share many characteristics with the Hyksos settlement at Tell el Dab'a. No matter the changes Asians brought to Lower Egypt, Apophis maintained Egyptian traditions, arts, and sciences and left an important testimony to the rulers of the Kushites in Lower Egypt.



An earlier group of Asiatic peoples depicted entering Egypt ([CC BY SA 3.0](#))

Top Image: Representational image of a pharaoh from 'Pharaoh Notes the Importance of the Jewish People,' by James Jacques Joseph Tissot. Source: [Public Domain](#) By [Clyde Winters](#)





Warrior Queens of Nubia/Kush/Meroe



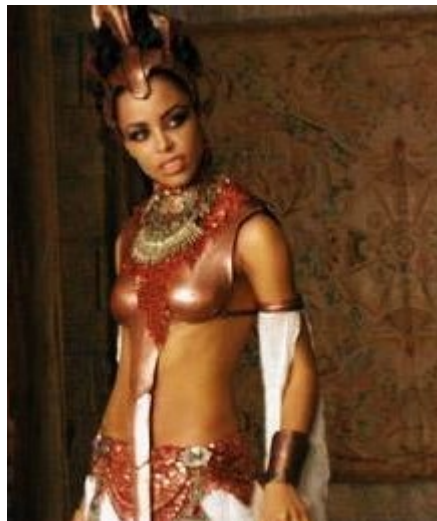
<http://solarey.net/warrior-queen-of-nubia/>



Amanirenas (also spelled **Amanirena**) was a queen of the [Meroitic Kingdom of Kush](#).

The Romans themselves were intrigued by Aminarenas, whom one source described as “a masculine sort of woman, blind in one eye.” Too Much like the Amazons of myth, she was a warrior queen who commanded her own soldiers in battle, something which many of them might never have seen before. She was covered in gold bracelets, rings and more.

While such a thing may have been commonplace in other kingdoms, to the Romans, it was something new. And a request to treat with Augustus himself no doubt earned Candace Aminarenas respect from the Romans; instead of engaging them in battle like other barbarians might have done, they commanded respect and gave it in return.



As the Romans may not have expected this, so they might not have expected a queen outside of Egypt who ruled over such a wealthy and powerful kingdom.

Amanishakheto: Warrior Queen of Nubia 4:18

https://www.youtube.com/watch?time_continue=8&v=DR6Q2E08xls

According to a legend recorded by a writer called Pseudo-Callisthenes, in 332 BC, Alexander the Great headed south of Egypt planning to conquer the kingdoms in the region of Nubia, or Kush.

24 page real book, loads of info, so not a normal slide

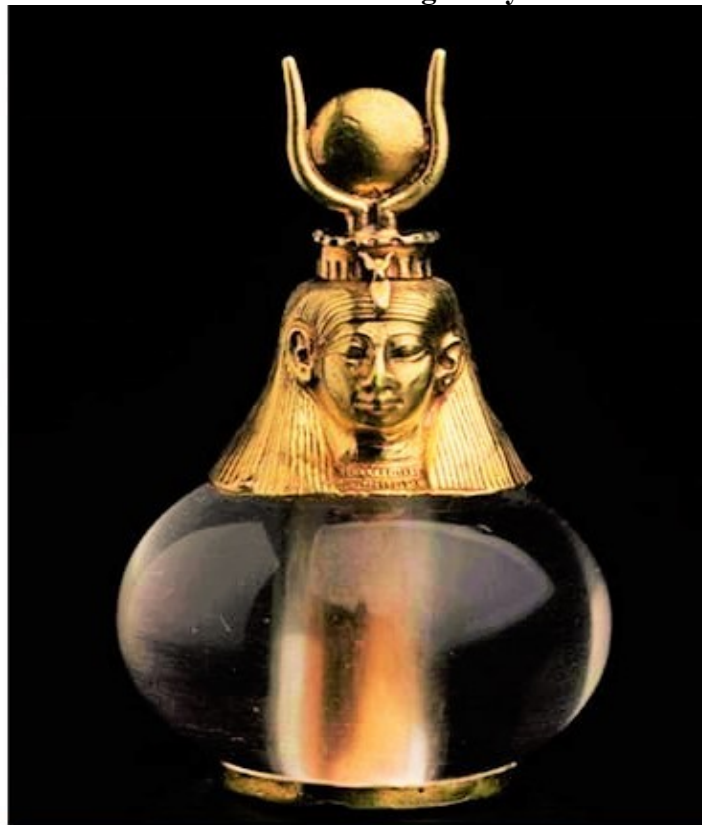
The Royal Pyramids of Meroe. Architecture, Construction and Reconstruction of a Sacred Landscape

https://issuu.com/sudarchrs/docs/s_n04-hinkel

Nubian bracelet that belonged to Queen Amani-Schaheto



Nubian Hathor-Headed Magic Crystal Amulet



743-712 BC From the Napatan Period, reign of Piye (Piankhy), **found at el-Kurru, Sudan.** The crystal ball amulet is surmounted by a gold head of Hathor crowned with disc and horns. The ball is bored vertically and has a gold disc at the base on which it stands. This probably used to contain substances believed to have magical properties. Piye was a Kushite king and founder of the 25th Dynasty who ruled Egypt from 753/752 BC to c. 722 BC -Egyptian Pharaoh



His plans were thwarted, however, by the warrior queen Candace of Meroe. She would not let him enter Ethiopia and warned him not to despise them because they were black for, ***“We are whiter and brighter in our souls than the rest of you.”***



Alexander heeded her advice and headed for Egypt. But this is only a tale? Alexander never ventured into Nubia.



Queenship in Kush, Nubia: Ancient Kingdoms of Africa (2011) | Geoff Emberling

Ancient Nubia: The Art History of Kush - Part 1: Introduction 5:59

https://www.youtube.com/watch?v=bBj-_aukSBQ

Basics about Nubia:

Where is Nubia?

Nubia is located in Northeast Africa within the political boundaries of modern Sudan.

Alternative Names for Nubia:

Three terms were used in ancient sources to refer to Nubia; these are Ethiopia, Kush, Nubia, and recently Sudan. Nubia is bordered by Egypt to the north, the Red Sea and the Ethiopian Highlands to the east, the Sahara and Chad to the west, and South Sudan to the south.

Who are the Nubians?

Nubians are the ancestors of modern Northern Sudanese people. According to the Biblical Table of Nations, the Nubians/ Kushites are the descendants of Ham, the son of Noah, and according to the system of linguistic classification (which is increasingly less used by modern historians) the modern Nubian language is classified to be within the Afro-Asiatic languages of North Africa. Recently, Nubian has been commonly identified with the Eastern-Sudanic language family. ancientsudan.org

Her full name and title was *Amnirense qore li kdwe li*
("Ameniras, Qore and Kandake")



She reigned from about [40 BCE](#) to [10 BCE](#). She is one of the most famous [kandakes](#), because of her role leading Kushite armies against the Romans from in a war that lasted five years, from 27 BCE to 22 BCE. After an initial victory when the Kushites attacked Roman [Egypt](#), they were driven out of Egypt by [Gaius Petronius](#) and the Romans established a new frontier at Hiere Sycaminos (Maharraqa). Amanirenas was described as brave, and blind in one eye.



Meroitic inscriptions give Amanirenas the title of **qore** as well as **kandake** suggesting that she was a ruling queen. She is usually considered to be the queen referred to as “Candace” in Strabo’s account of the Meroitic war against the Roman Empire. Her name is associated with those of Teriteqas and [Akinidad](#). The scheme first proposed by Hintze suggests that King Teriteqas died shortly after the beginning of the war. She was succeeded by Akinidad (possibly the son of Teriteqas) who continued the campaign with his mother Amanirenas. Akinidad died at Dakka c.24BC.



When [Aelius Gallus](#), the Prefect, or chief magistrate, of Egypt, was absent on a campaign in Arabia in 24 BC, the Kushites launched an attack on Egypt. Amanirenas and Akinidad defeated Roman forces at [Syene](#) and [Philae](#), and drove the Jews from [Elephantine](#) Island. They returned to Kush with prisoners and loot, including several statues of Emperor [Augustus](#).



Dates are definite and accurate for the Kushite rulers of the [twenty-fifth dynasty of Egypt](#), when Egypt was invaded and absorbed by the Kushite Empire. The dates also are certain for kings & Queens [Aspelta](#), [Arakamani](#), [Nastasen](#), and for the Kandakes [Shanakdakhete](#), [Amanirenas](#), [Amanishakheto](#), [Amanitore](#), and [Amanikhatashan](#).

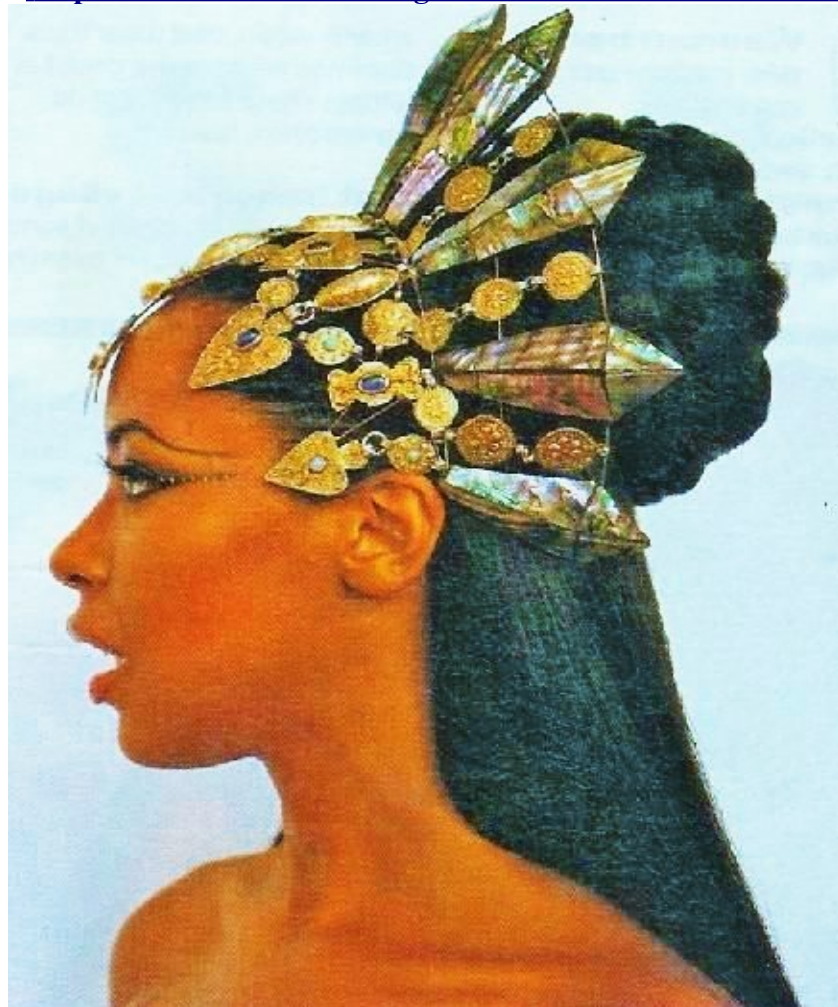


Source: <http://thevelvetrocket.com/2010/02/28/the-nubian-pyramids-of-meroe-sudan/>

The early part of the chronology is incomplete. The graves and pyramid burials in Sudan consist of remains of at least fourteen monarchs of the Kushite Empire preceding Piankhi, the earliest tomb of which dates from about 1020 BCE. Two of these are known: [Alara](#) and [Kashta](#), who immediately preceded Piankhi. It also is possible that another of the burials may have been of [Aserkamani](#), who was living in 950 BCE and who carried out expeditions in [Egypt](#) and along the [Mediterranean](#) coast of [North Africa](#).



Source: <http://simoontravel.com/blog-and-facebook/north-sudan-karima/>



Tomb of a Nubian Queen, subterranean chamber under pyramidal superstructure.



Meroe, beginning of the 4th century BC. archaeology Sudan pyramid. -Archaeology & Arts



Female Heroes 🌿

Queen Amanirenas Of Kush In Nubia

<http://solarey.net/queen-amanirenas-kush-nubia/>



Queen Nandi

<http://solarey.net/queen-nandi/>



Goddess Of Beauty: Oshun
<http://solarey.net/goddess-of-beauty-oshun/>



QUEEN NZINGA: The Monarch of Ndongo and Matamba, Angola, Africa
<http://solarey.net/queen-nzinga-the-monarch-of-ndongo-and-matamba-angola-africa/>



Published in 1510 “QUEEN CALAFIA” is this Legend or Fact?
<http://solarey.net/published-in-1510-queen-calafia-is-this-legend-or-fact/>



Empress 'Adélina Lévêque Soulouque' of Haiti
<http://solarey.net/empress-haiti-adelina-leveque/>



QUEEN: Maharani Bamba Duleep Singh aka Bamba Müller

<http://solarey.net/queen-maharani-bamba-duleep-singh/>



Empress Zewditu of Ethiopia, Africa

<http://solarey.net/empress-zewditu/>



Unknown or forgotten history: Female Gladiators (Gladiatrix Documentary)
<http://solarey.net/unknown-forgotten-history-female-gladiators-gladiatrix-documentary/>



Top 10 Badass Female Warriors
<http://listverse.com/2008/03/17/top-10-badass-female-warriors/>



Taina Warrior Chief of Xaragua: Anacaona from Hispaniola/Haiti
<http://solarey.net/taino-chief-of-xaragua-anacaona-from-hispaniolahaiti/>





Renpet was, in the [Egyptian language](#), the word for "year".^[1] Its hieroglyph was figuratively depicted in [art](#) as a woman wearing a [palm](#) shoot (symbolizing [time](#)) over her head.^[2] She was often referred to as the *Mistress of Eternity* and also personified fertility, youth and [spring](#). The glyph regularly appears on monuments and documents throughout Egyptian history as the beginning of the phrase recording the regnal year of the pharaoh.
<https://en.wikipedia.org/wiki/Renpet>

Ancient Egyptian Wepet Renpet

Ancient Egyptian culture was closely tied to the Nile River, and it appears their New Year corresponded with its annual flood. The Egyptian New Year was predicted when Sirius—the brightest star in the night sky—first became visible after a 70-day absence, which typically occurred in mid-July just before the annual inundation of the Nile River, which helped ensure that farmlands remained fertile for the coming year. Egyptians celebrated this new beginning with a festival known as Wepet Renpet, which means “opening of the year.” The New Year was seen as a time of rebirth and rejuvenation, and it was honoured with feasts and special religious rites.

Recent discoveries at the Temple of Mut showed that during the reign of Hatshepsut, the first month of the year played host to a “Festival of Drunkenness.” This massive party was tied to the myth of Sekhmet, a war goddess who had planned to kill all of humanity until the sun god Ra tricked her into drinking herself unconscious. In honour of mankind’s salvation, the Egyptians would celebrate with music, sex, revelry and copious amounts of beer.

<https://www.ancient-origins.net/myths-legends-news-general/origins-new-year-s-traditions-around-world-001183>

Wepet Renpet Nefert (or to non-ancient Egyptians, Happy New Year!) ☯

<http://garryshawegypt.blogspot.com/2012/12/wepet-renpet-nefert-or-to-non-ancient.html>

The Egyptians would probably have been rather bemused by all the recent fuss about the 2012 apocalypse, because to them, every year was potentially their last.



The Goddess Sekhmet, National Museum, Copenhagen

The Egyptian civil calendar consisted of 360 days, with five 'days upon the year' added to the end. These five extra days were regarded as a dangerous, transitional time, when the goddess Sekhmet controlled 12 demonic murderers. These demons travelled the earth shooting arrows from their mouths, and caused plague wherever they wandered. To protect themselves, the Egyptians performed rituals and wore charms around their necks; this was thought to pacify Sekhmet, ensuring her protection instead of her wrath.

Remember this when moaning about your taxi being late this New Year's Eve night - it could be worse, you could be worried about phlegm-coated arrows being fired your way, or think that every odd cough is the onset of plague. It makes the norovirus look tame by comparison.

New Year's Day itself - called *wepet renpet* 'the Opener of the Year' - was regarded as the birthday of the god Re-Horakhety. Although the Egyptians believed that the sun was reborn and grew old over the course of each day, they also saw the same process over the course of the year, with the sun born on New Year's Day and growing increasingly frail over the year's final few months. This is another reason why the end of the year was so dangerous: the sun god was weak and vulnerable to attack from his enemies, if he were to be defeated, the new year might never arrive.

Naturally, when the sun rose on New Year's Day, it was a time of great relief; the end of the world had been averted (again). People made offerings to Re-Horakhety at sunrise, and then poured black ink into the Nile for the goddess Nut and the god Nun. They also cleansed themselves by bathing in the Nile (perhaps getting covered in black ink in the process...). Afterwards, they applied their best green eye makeup and went off to get trashed at riotous banquets, proving once again that nothing ever changes.



A New Year's Flask in the Walters Art Museum, Baltimore

To celebrate the new year, courtiers gave gifts to the pharaoh, some with the words *wepet renpet nefert* inscribed upon them; this basically translates as 'Happy New Year.' Ordinary Egyptians also exchanged gifts, and took time off from work; the Deir el-Medina workmen - those who cut and decorated the royal tombs in the Valley of the Kings - took nine days off in total: the last day of the year, the five 'days upon the year', and the first three days of the new year. Not bad really.

So, this new year celebration, try to approach the occasion like an ancient Egyptian: keep safe from evil plague-infested demonic murderers this New Year's Eve, and (if awake and functioning) celebrate the rising sun on New Year's Day, safe in the knowledge that the sun god has defeated his enemies and has been reborn anew!

Renpet

<https://www.ancientegyptonline.co.uk/renpet.html>

Renpet was the ancient Egyptian goddess who personified fertility, spring and youth. She was often known as the "Mistress of Eternity" and her name was used to express the term "year". She is depicted as a young woman wearing a palm shoot over her head. The palm shoot represented "time" and this glyph regularly appears on monuments and documents throughout Egyptian history as the beginning of the phrase recording the regnal year of the pharaoh.

She was worshipped in [Memphis](#) and [Crocodilopolis](#) and was considered to be an aspect of [Isis](#).

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Werethekau ([Egyptian](#): *wrt-hk3w* "great one of magic, great enchantress"; alternately **Urthekau**, **Weret Hekau**) was an [Ancient Egyptian deity](#). She served as the personification of supernatural powers.^[1]

In myth

As a deity dedicated to protection, she often appeared on funerary objects, particularly weapons, to allow the deceased to protect him or herself against the dangers of the underworld. She also was placed on ivory knives as a charm to protect pregnant and nursing mothers.^{[[citation needed](#)]}

Her power was one of the inherent qualities of the [Crowns of Egypt](#). As goddess of the crowns she was a snake or a lion-headed woman and dwelt in the state sanctuary.^[2] As the wife of [Ra-Horakhty](#) she is depicted with his solar disk on her head. Werethekau was an epithet frequently conferred on Isis,^[3] [Sekhmet](#),^[4] [Mut](#),^[5] and others. <https://en.wikipedia.org/wiki/Werethekau>

Weret-hekau

Weret-hekau (Urthekau) was a lion headed goddess who was also depicted as a snake with the head of a woman. In the [Pyramid Texts](#) she is specifically associated with the divine uraeus and with the crown of [Lower Egypt](#).

She was the wife of [Re-Horakhty](#) and wore his symbol (the sun disc) on her head along with a cobra on her brow. She protected the sun god and acted as a wet nurse for the pharaohs. The pharaoh in part derived his right to rule from his mother, who would normally be the previous king's Great Wife. As a result it was sometimes suggested that the queen became the goddess when she bore the next pharaoh. This myth was referred to by [Hatshepsut](#), a female Pharaoh, to help support the legitimacy of her rule.



<https://www.ancientegyptonline.co.uk/werethekau.html>

Her name means "great magician" and she was known as "She Who is Rich in Magic Spells" prompting some to suggest that she was not actually a distinct goddess, but a form of [Isis](#). As she took either the form of a lion or a snake and protected the sun god, she is also associated with [Wadjet](#) and [Sekhmet](#) and the story of the "[Eye of Ra](#)".

Because she was a powerful symbol of protection, her name along with the symbol of a snake often appears on magical weapons buried with the dead to help them protect themselves in the underworld. Her name also appears on ivory knives which were supposed to protect pregnant and nursing women.



Werethekau and the votive stela of PA-n-Imn (Bristol Museum H 514)

https://britishmuseum.org/pdf/Mekawy_FINALv2.pdf

Were-hekau

<http://www.maatkara.extra.hu/01istenek/werethekau.htm>

Were-hekau The meaning of the word is Magnificent and from the 3rd to the 3rd millennium until the Roman age (ie 2375 - i 395). They were used to name the Red, White and Double Crowns, cobra and vulture amulets, besides being a subsidiary of several Egyptian goddesses, but also nominated an independent goddess.

The Great Wizarding Sign can be associated with goddesses whose aspects of magic play an important part. From the time of the Pyramid texts, the ancestors of the goddesses representing the Sun, such as, for example, Szakhmet, Tefnut, Bastet, Hathor, Uadzset, Pakhet, Neith etc. In the New Kingdom and in the Late Period, however, the most common is Ízisz [\[1\]](#) . These goddesses also play the role of the divine mother of the king, often appear as they are breast-feeding the royal child. They were often identified with each other.

As a stand-alone goddess Weret-hekau appears in the New Kingdom. It is the embodiment of the power of the sun and royal crowns, the protector of Napiste, and the divine mother and protector of the king. It is closely related to the crowning of the king, so it can be found in the depictions depicting it. In this context, you can see when he leads the king to Amon or holds ankh in front of his nose, or receives sacrifices. The Egyptologists interpret the scene as the coronation when they are kneeling before the ruling Ré-Harakhty, and the goddess stands behind the King and hands over his head.

It is depicted in a variety of forms, it can add the shape of all goddesses with which it was identified. It may appear as a lion-headed woman, a snake-headed woman or a snake, as a human-headed snake and a female figure, such as a III. Relief fragments from the pyramid temple of Stasystis (12th dynasty).

It is mentioned in Tutankhamun's many graves and is called the "Lady of the Palace", which is the most common marker. One of the amulets depicting the goddess was found in a small golden sanctuary found in the tomb. Weret-hekau appears as a human-headed snake as she nurses the Pharaoh. There is a statue of wooden statue that can be moved by his arms. According to Bruyere, he could have been a wizard, and it was possible that he would be able to give oracle with the arms. He is also depicted by a small statue offered by a woman. According to Pinch, it is conceivable that the goddess is inherited by the snake-shaped sticks used by the wizards.

The close relationship of the goddess with the kingdom is reflected in the statue of Horemheb Pharaoh and his wife Mutnd̄ermet, which is currently in the Turin Museum. The inscription of the statue reports that in the Karnak church on the crown of Horemheb Weret-hekau embraced the ruler and appeared on his forehead as ureus. Another text reflects its identity with the forehead serpent, in which the goddess says, "I'll get you up between your eyebrows. I breathe fire against your enemies. " [\[2\]](#)

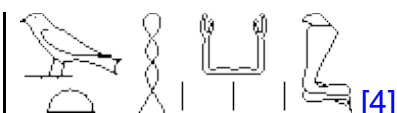
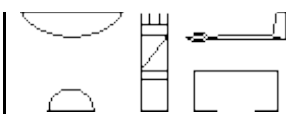
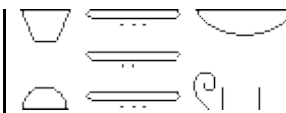
Attached to the tombs were magic bobbin models that were decorated with snakes and udy eyes, and occasionally there was a name for Weret-hekau. The coffin texts used to protect these bastards against deceased demons and evil spirits. Birds of mass destruction have been identified by Egyptians with the forces of chaos, demons, and evil spirits.

Sometimes, it also appears in the hunter's magic spells used for the protection of pregnant women and nursing mothers or nursing mothers.

There are known Horus stellas on which the child on the one or two crocodiles traces Horus around the form of different gods and goddesses that are related to healing and magic to reinforce the power of this magical object. The Horus stems were mainly used for healing snake milling and scorpion bites. Sometimes Weret-hekau is among the goddesses.

So far, we know 11 finds on which there is a sacrificial formula for Weret-hekau. The earliest Horn granite sculpture that came from Dender and dates back to the 18th dynasty. For example, there is a fragmentary door frame made of sandstone from Aniba, from the time of the 19th dynasty [3], but also on the door leaf of the sacrificial chapel of the Bay, It is dated to Ramses' reign and dates from Bubaszi. The last is from the time of the 26th dynasty and a statue depicting a black basalt of Uyghur found in Szakka.

In the Greek-Roman era, Werethekau participates in the mourning ceremony, pictorial representation of it in the Osiris chapel of the Philae Temple.

hieroglyphic	rewriting (MDC)	Catch	Report
 [4]	wr.t HkAw	mount-hekau	Weret-hekau / Great Magic
	nb.t aH	nebet ah	Lady of the Palace
	Hnwt tAw nbw	henut tau nebu	Lady of all countries

1. At this address, You can see the relief fragments from the church of St Astras:

http://www.metmuseum.org/toah/hd/dats/hd_dats.htm

2. From the tomb of Tutankhamon, this necklace depicts the Weret-hacca goddess as she laughs.

http://www.ucl.ac.uk/archaeology/people/research/ouda/usercontent_profile/pictures/tut.jpg?hires

3. The scene of the Karnak church's hall store is the following scene on which I. Széthi presents his victim:

https://umdrive.memphis.edu/g-hypostyle/www/north%20wall%20east/pl_191_b284_%281%29.JPG

4. Also seen in the hallway hall, as shown in Fig. Rameses perform ritual run before the goddess.

<https://umdrive.memphis.edu/g-hypostyle/www/west%20wall%20south%20half/pl%2012%20b45-46%20%289%29.JPG>

5. Carl Richard Lepsius's drawing from the southern third pillar of the Karnak church on which the goddess keeps the mark of life II. Towards Tothmesz Pharaoh:

<http://edoc3.bibliothek.uni-halle.de/lepsiuss/page/abt3/band5/image/03050140.jpg>



Hatsepszut Pakhet was built in a rocky church in Sipos-Artemidos. The scenes were very badly damaged, but here we can see Weret-heka standing behind the kneeling knee before Amon-Ré.



In a scene similar to that before I. Széthi Ré-Harakhty kneeling before, Weret-hekau stands behind the king. The text gives reigning years and anniversaries to the ruler.

Karnak, hall store hall

Werethekau and Isis Great of Magic by M. Isidora Forrest 🌀

<http://themotherrhouseofthegoddess.com/2017/12/09/werethekau-and-isis-great-of-magic-by-m-isidora-forrest/>

“O, Isis, Great of Magic, deliver me from all bad, evil, and typhonic things”

~ Ebers Papyrus, 1500 BCE



Werethekau as a winged Cobra Goddess (photo by Mark Williams)

One of Isis' most powerful epithets is “Great of Magic,” which you may also see translated as Great One of Magic, Great Sorceress, or Great Enchantress. In Egyptian, it is *Weret Hekau* or *Werethekau*. (“Wer” is “great” and “et” is the feminine ending. “Hekau” is the plural of “magic,” so you could also translate it as Great of Magics.)

Isis is not the only Goddess Who is called Great of Magic. Many of the Great Goddesses bear that epithet, too: Hathor, Sakhmet, Mut, Wadjet, among others. Gods are also Great of Magic, notably Set in the Pyramid Texts.



Werethekau from Karnak

There is also an independent Goddess named Werethekau. As so many Deities were, She was associated with the king, and especially during his coronation. There had been some doubt among Egyptologists about whether Werethekau was indeed a separate Goddess. But recently, [Ahmed Mekawy Ouda of Cairo University has been doing a lot of work tracking Her down.](#) (She was also the topic of his thesis, which I hope to get a copy of someday soon.)

He's gathered references to a priesthood and temples for Her that seem quite clear. More on all that in a moment. In addition to the Great of Magic Deities, there are objects called Great of Magic, especially objects associated with the king, such as the royal crowns. In the Pyramid Texts, the king goes before a very personified Red Crown:

“The Akhet's door has been opened, its doorbolts have drawn back. He has come to you, Red Crown; he has come to you, Fiery One; he has come to you, Great One; he has come to you, Great of Magic—clean for you and fearful because of you . . . He has come to you, Great of Magic: he is Horus, encircled by the aegis of his eye, the Great of Magic” ~*Pyramid Texts of Unis*, 153



A lioness-headed Werethekau from Karnak

Some amulets, including a vulture amulet, a cobra amulet, and, as in the example above, the Eye of Horus amulet are also called Great of Magic. So is the adze used in the Opening of the Mouth ceremony. With all this great magic going for him or her, the king or queen becomes Great of Magic, too. King Pepi Neferkare is told, “Horus has made your magic great in your identity of Great of Magic” (Pyramid Texts of Pepi, 315). Queen Neith is told, “Horus has made your magic great in your identity of Great of Magic. You are the Great God” (Pyramid Texts of Neith, 225).

I wonder whether there might be some primordial connection between the Great of Magic royal crowns and the Great of Magic royal throne—Who is [Iset, the Goddess Throne](#). Perhaps we can understand the accouterments of kingship as personified extensions of the Power, Divinity, and Magic of the Living Great Goddesses, which were empowered by Them in order to bestow upon the king his own power, divinity, and magic.



**A cobra-headed Werethekau....also from Karnak. Lots of Great of Magics at Karnak, eh?
Or should that be Greats of Magic?**

The magic of the crowns is enhanced by the protective uraeus serpents often shown upon them. They're not just snakes, of course; They're Goddesses. Most often, the Uraeus Goddesses are Wadjet and Nekhbet or Isis and Nephthys, representing Lower and Upper Egypt. But Werethekau is a Uraeus Goddess, too. The uraei are also known as "Eyes" due to the similarity between the Egyptian word for "eye" (*iret*) and the word for "the doer" (*iret*)—for the Eyes of the Deities are the Divine Powers that go out to do things (much like the active and feminine Shakti power in Hinduism.)

The Pyramid Texts of King Merenre associate the Eyes with the crowns:

"You are the god who controls all the Gods, for the Eye has emerged in your head as the Nile Valley Great-of-Magic Crown, the Eye has emerged in your head as the Delta Great-of-Magic Crown, Horus has followed you and desired you, and you are apparent as the Dual King, in control of all the Gods and Their kas as well." ~ *Pyramid Texts of Merenre*, 52

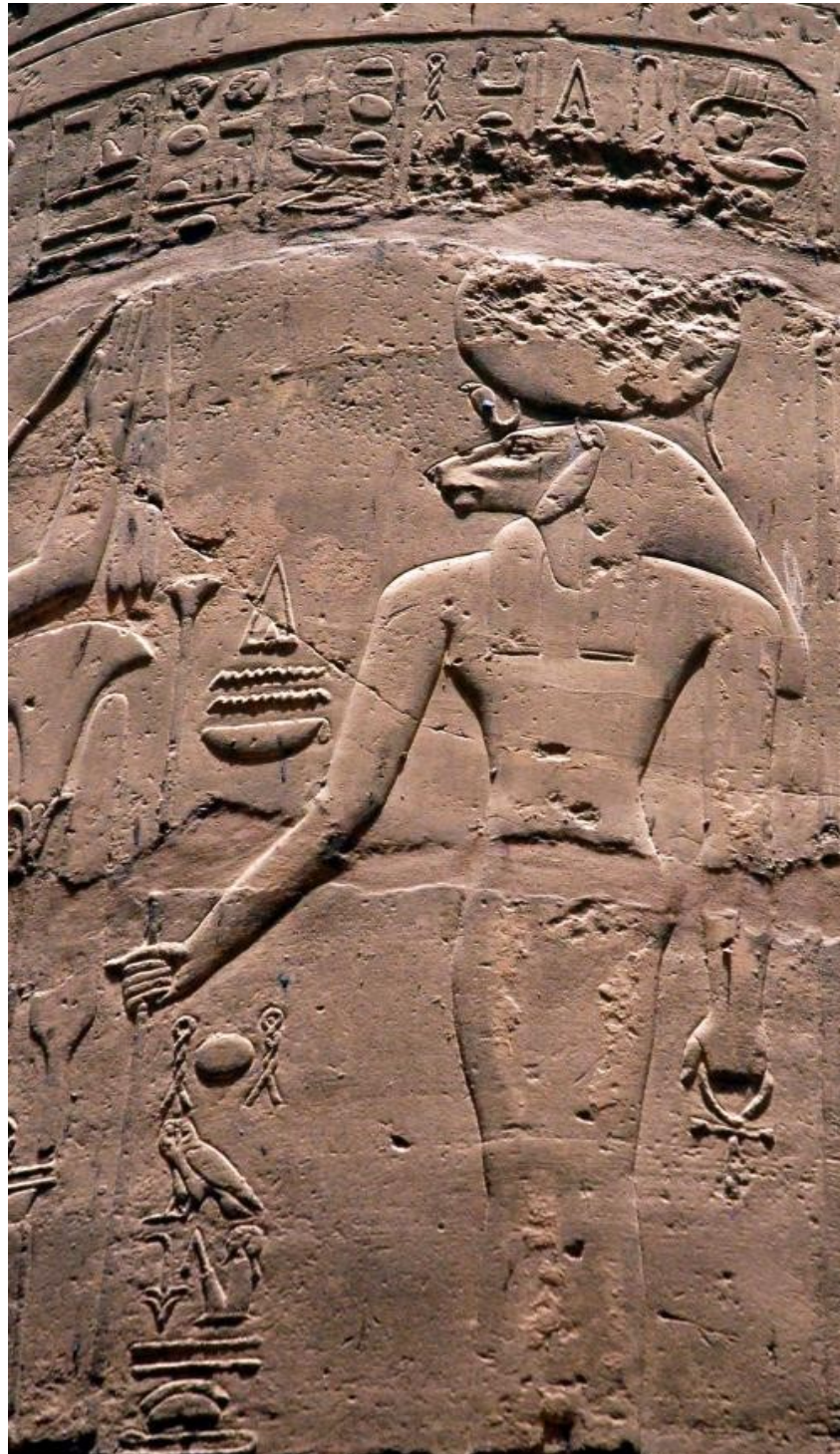
The Uraeus Goddesses or Eyes are powerful, holy cobras Who emit Light and spit Fire against the enemies of the king and the Deities. [Learn more about Isis as Uraeus Goddess here.](#)



The human-headed Cobra Goddess Werethekau nursing Tutankhamum

When Werethekau is an independent Goddess, She may have the body of a woman and head of a cobra, be in full cobra form, and we even have a few instances of the Goddess in full human form. Among Tutankhamun's grave goods is a figure of Werethekau with a human head and cobra body nursing a child Tut.

She also has a lioness form. We know of a lionine Isis-Werethekau from the hypostyle hall at Karnak. A number of the Goddesses with a feline form—Sakhmet, Mut, Pakhet—were also known as Great of Magic, so we can understand that powerful magic has not only a protective and nurturing side, but also a fierce and raging one. Which seems about right if you ask me; magic can be very positive and healing or, if used unwisely, a real mess.



**Isis-Werethekau from the Great Hypostyle Hall at Karnak.
You can read Her name in the hieroglyphs above Her.**

So far, I haven't tracked down the oldest reference to Isis as Great of Magic. Since She has always been a Goddess of great magical power, the association is ancient. Perhaps it has always been. Perhaps there's something to my guess about The Great-of-Magic Throne. Or perhaps Professor Ouda will come to my rescue when I finally get a copy of his thesis.

In Ouda's article outlining some of the references to Werethekau's priesthood and temples, several of the extant references to Werethekau also tie-in Isis and Her Divine family.

For instance, on a stele of a chantress of Isis, the chantress is shown playing the sistrum and adoring Isis-Werethekau. The inscription reads, "adoring Werethekau, may They [Isis and Werethekau?] give life and health to the ka of the chantress of Isis, Ta-mut-neferet."

Ta-mut-neferet holds the hand of a man identified as "the servant of Osiris." Another stele calls Werethekau "Lady of the Palace" and is dedicated by a chantress of Osiris, Horus, and Isis. A man who was Second God's Servant of Osiris, God's Servant of Horus, and God's Servant of Isis was also God's Servant of Werethekau, Lady of the Palace.

Isis-Werethekau: "Isis-Werethekau". Oder: "Isis, groß an Zaubermacht".

Schreibungen:

ⲓⲥⲓⲱⲧⲉⲕⲁⲱ [1]: ⲓⲥⲓⲱⲧⲉⲕⲁⲱ [10]
 ⲓⲥⲓⲱⲧⲉⲕⲁⲱ [3]: ⲓⲥⲓⲱⲧⲉⲕⲁⲱ [10]

Ouda also notes that Lady of the Palace may be Werethekau's most common epithet. That is quite interesting in light of the fact that Lady of the Palace (or House or Temple) is the very meaning of Nephthys' name. ([Learn more about that here.](#)) And of course, She, too, is called Great of Magic. Together, Isis and Nephthys are the Two Uraeus Goddesses and the Two Great of Magics.

So if the question is, "is Werethekau an independent Goddess, a personified object, or an epithet of other Deities?", the answer is, "yes". With the beautiful and, to my mind, admirable fluidity of the Egyptian Divine, She is all these things...and most especially, a powerful aspect of Isis, the Great Enchantress.



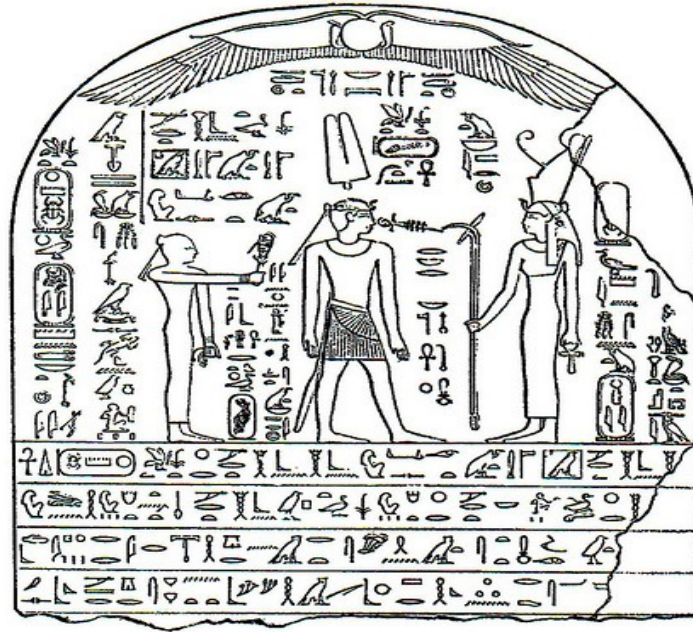


Weret-hekau behind Atum, III. Ramses medinet in the habu temple.



The goddess behind Amon-Ré, III. Ramses medinet in the habu temple.

Piankhi. (Menkheperre).

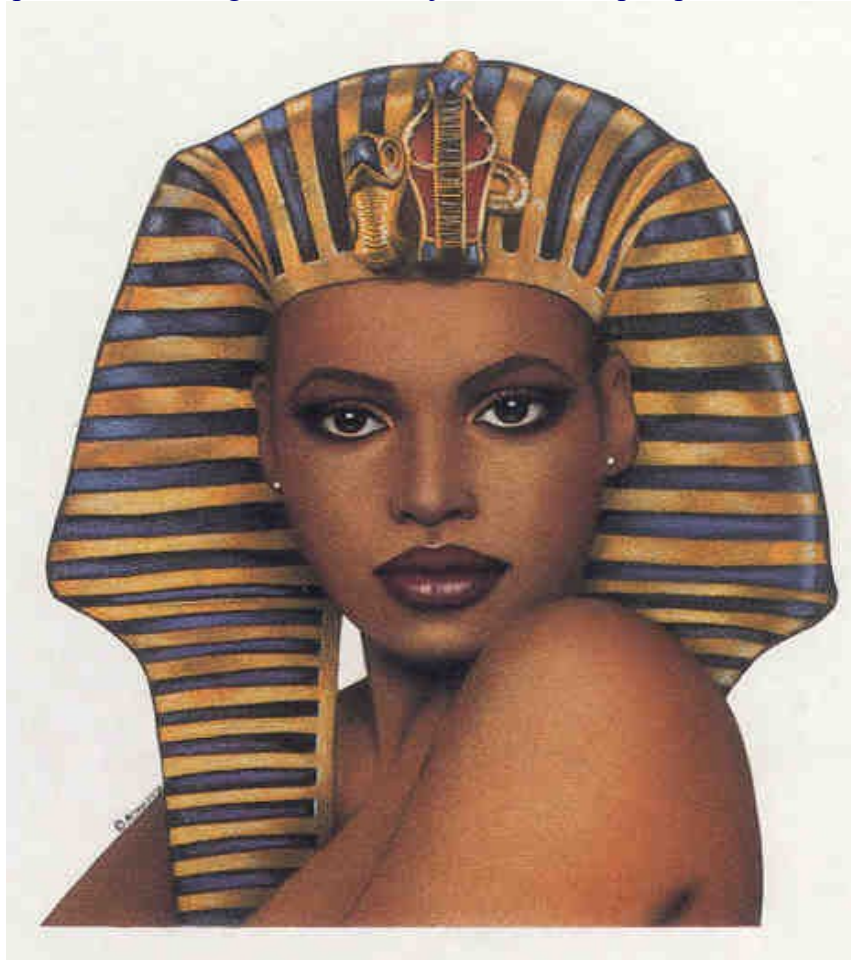


Shawabties belonging to Queen Piankhi-heru. The female figure wears the Queen's Vulture Headdress over the tripartite wig. Service of Nesi Aramatelka, 568–555 B.C.E. There are eight horizontal lines of incised text encircling the body. The text is framed and there is a narrow blank area up the center of the back. Kush, Nuri, Pyramid 57 (Tomb of Queen Piankhi-heru). 1918: excavated by the Harvard University–Boston Museum of Fine Arts Expedition

**Shrine-shaped faience pectoral. Nubian. Napatan Period.
Reign of Piankhy (Piye). 743-712 B.C. | The Museum of Fine Arts, Boston**



<https://www.mfa.org/collections/object/shrine-shaped-pectoral-143570>





Piankhi

Ruler of Kush,
he was one of
Kush's most
successful
military leaders.

His army
captured all of
Egypt.



Piankhi & the Conquest of Egypt. 🌀

<https://adventuresinhistoryland.com/2014/11/13/piankhi-the-conquest-of-egypt/>

The remains of the Great Temple of Amun lies beneath “The Pure Mountain” Jebel Barkal in northern Sudan. In the 8th Century BC it was a sacred place and it was where Pharaoh felt most at home. From his Palace at Napata he lived in the old ways, pious and respectful of the gods, he was a lover of ceremony, religion and horses.

His name was Piankhi, or in his native tongue Piye, both meaning “The Living One”, he was King of Kush, the most powerful state of Nubia, but he was also Pharaoh, the Lord of the Two Lands of Egypt. (It’s more accepted to use Piye but I’m oldschool)

He laid claim to the throne of Egypt through the auspices of the priesthood of Amun whose



The sacred mountain Jebel Barkal.

cult had long ago been deposited in his country by the Pharaoh Thutmose III. Thutmose had gone to war with the “Vile” Kingdom of Kush and crushed it, seizing its people, cities and gold. In his destructive wake he left a legacy that would one day save his country. He built a Temple at the foot of a Nubian sacred mountain and integrated the Kushites with Egyptians. Young Nubian nobles travelled to Thebes to learn Egyptian writing, science and religion and brought it back home. Thus imbued with the culture of a conqueror the Kings of Kush, once Egypt’s implacable enemy, slowly became the defender of its most ancient customs, and Piankhi would be the most ardent champion yet.

Already he had done more than even his father. Word had come that the cities of Upper Egypt (that is the south) was in danger of social and political collapse. The power of the Pharaoh’s had been dead in the two lands for many years now. In the north a host of Libyan Warlords had turned the Delta into a jigsaw of city states, and the south was not much better, held together by princes and priests. At least four Prince’s had claimed the name of Pharaoh, but had done nothing to earn it. There had been a fifth claimant however; Piankhi, and through the auspices of Amon, he went north with an army to claim his throne. He had struck hard and fast, crushing all opposition. Having sized Thebes (What was then called Waset) he had taken the throne name Thutmose and proclaimed himself Pharaoh, then having put Upper Egypt under his control he left a large garrison in Thebes and returned to Napata.



Ruins of the Great Temple of Amun at Jebel Barkal.

As impressive as this sounds it really achieved little more than reaffirming his claim to the throne and fixing a territorial boundary. Indeed Piankhi's father Kashta had exercised a powerful influence in Thebes where he had managed to get Piankhi's sister Amenirdis installed as gods wife of Amun, the highest priestess in the cult. With things so secure Piankhi was not at all bothered about going back to Nubia. The Nubian Pharaoh is a faceless and ageless man. All that is really known about him physically is that he was black and the year he died. Nothing is known about whether he was old when he went to be judged by Osiris, nor is it known when he was born. However he is thought to have ascended the throne in 751 BC and died in 721, by my guess he would be in his late forties or fifties when his greatest challenge arose, but that's just a guess.

Nubian "Spear" rattling was a good unifier and for more people than just the Egyptians. At least that's what the Great Chief of the West Prince of Seis, Tefnakht thought. In 729 Piankhi's regnal year 20, Tefnakht pulled together an alliance of the "Feather Wearing Chiefs" of the Delta who became like "Dogs at his Heels", and determined to seize Upper Egypt. His large army swept across the west and as far south as Itj-tawy. Bent on total conquest Tefnakht advanced down both sides of the Nile and laid siege to



The deity of Amun, nice feathers right? Piankhi's patron god.

Herakleopolis, the gateway to Thebes and Upper Egypt. One of his greatest coups was to entice Nimlot the ruler of Khmun to join his northern confederation, taking the gamble Nimlot tore up his treaty with Piankhi and went over to Tefnakht. The Nubian Pharaoh didn't need an extensive foreign office operation to find out something smelled fishy in the north. With southern Egypt in his thrall, and his priestess sister basically ruling Thebes, it didn't take long to learn that the city of Amun was in danger. His reaction could not have been calmer, when the message arrived he burst out laughing, a sound to have sent chills down every rebel's spine no doubt. Messages were sent to his commanders in Egypt; Purem, and Lemersekeny, to mobilise. Piankhi's victory stele has him giving explicit orders on what to do:

"Hasten into battle line, engage in battle, surround , capture its people, its cattle, its ships upon the river. Let not the peasants go forth to the field, let not the ploughmen plough, beset the frontier of the Hare nome, fight against it daily... "[Delay] not [day nor] night, as at a game of draughts; (but) fight ye on sight. Force battle upon him from afar. If he says to the infantry and chariotry of another city, 'Hasten;' (then) ye shall abide until his army comes, that ye may fight as he says. But if his allies be in another city, (then) let one hasten to them; these princes whom he has brought for his support: Libyans and favourite soldiers, force battle upon them [first]. Say, 'We know not what he cries in mustering troops. Yoke the war horses, the best of thy stable; draw up the line of battle! Thou knowest that Amun is the god who has sent us.' "

Piankhi was also very clear that the army was to exemplify the piety of its master, and by extension glorify Amun. The army would muster at Thebes, their main goal; to defend it. Once there the troops went through purifying rituals in front of the temple of Amun at Karnak designed to show their noble cause as saviours and defenders by honouring the gods.



The Temple Complex of Karnak at Thebes, the spiritual centre of the old Egyptian Religion.

"When ye arrive at Thebes, before Karnak, ye shall enter into the water, ye shall bathe in the river, ye shall dress in [fine linen]... Sprinkle yourselves with the water of his altars, sniff the ground..."

After bathing and dressing, the army bowed before its commanders and gave an oath to Piankhi by their proxy, then the war really began. Warfare in ancient Egypt was conducted on two planes, earth and water, with the gods playing unseen support backup as a third force. Now the troops had been instilled with the crusading zeal of their Pharaoh a two pronged attack was launched. A powerful flotilla sailed north down the Nile while the rest of the army marched alongside, carrying out the Pharaoh's commands to ravage, capture and burn. These activities would have been carried out along the desert caravan routes. Not far from Thebes, (I'm guessing between Abydos and Dendera) the navy encountered the rebel fleet, which had probably chosen this point, where the Nile makes a short but sharp turn, to oppose the advance of Phianki's troops.

The battle was fierce but poorly recorded except to say that the Nubians crushed their opponents, who had come in many boats filled with soldiers, and killed a numberless amount. Leaving the corpses of the northerners bobbing against the Nile bank for the Crocodiles and carrion to gorge on.

The advance continued, Hermopolis was besieged, the city of the traitor Nimlot, and bottling it up they moved on towards Herakleopolis, clamouring for a battle on land. Piankhi's pre campaign rituals appear to have fired up his troops, whose morale was at fever pitch, without even having seen Pharaoh amongst them. It was near the city the northerners made their stand, on the east bank near Per-Peg. Again the details are scarce, and perhaps this is because battles in those days tended to be as simple as both armies slamming into one another and one running away, but given the Kushite's love of horses, it must have been a little more complicated than that. The northern army had gathered another fleet to guard their right flank, but their infantry could not stand before the elite Nubian shock troops who cut them down and pursued them with cavalry and chariots, slaughtering them up to the banks of the Nile. The survivors did not stay to fight Pharaoh's fleet and crossed to the other side retreating towards Per-Peg.

Despite these remarkable victories, when the full report reached Piankhi he was displeased. Actually he uncharacteristically blew up, so that he was said to roar like a panther. He had hoped his generals would have massacred the enemy and done away with their leaders, but Nimlot had not been captured and a sizeable chunk of the rebel army had escaped. Pharaoh decided that if you want something done properly you have to do it yourself. He travelled north stopping at Thebes to celebrate the feast of Opet, then swore to make the northern chiefs taste the taste of his fingers... (I suppose it was a terrifying thing to say back then). As Piankhi sailed down the river to Thebes, word reached his army of the King's fury. This worried the commanders who made a concerted effort to end the war before Pharaoh caught up. Through a superhuman effort they took, Oxyrhynchus, washing away its defenders like a flood, then they besieged Tetheh, a tougher nut to crack apparently as they had to build a battering ram to smash in its wall, a numberless amount of northerners were killed and if that was not enough they also broke into the citadel of Hatbenu. But like in the biblical plagues of Egypt, Piankhi would not soften his heart towards his army, even as word of their successes reached him his heart remained hard. Here was truly a hard taskmaster.

Pharaoh Piankhi King of Nubia, Lord of the two Lands beloved of Ra son of Amun etc etc, dressed in full pharaonic splendour disembarked from his barge at Hermopolis and entered his war chariot. He then drove among his troops, besieging the city, "Is the steadfastness of your fighting this slackness in my affairs?" he asked them, one can imagine them shouting back "No, never!" "Has the year reached its end, when the fear of me has been inspired in the Northland? A great and evil blow shall be smitten them." from the battlements of Hermopolis the defenders would be able to hear the cheers of the Nubians and southern Egyptians.

As the days passed they saw first the King's camp appear to the southwest, then the mud wall begin to rim their city, then they had to duck to avoid the thousands of missiles that were rained down on them day after day, until the unburied dead began to stink in the streets. The odour carried to the Egyptian lines. Then in the custom of the times Nimlot sent out his women relatives to beg for mercy from Pharaoh's harem. He offered Piankhi sistrum of gold and lapis lazuli, and a horse. Pharaoh's women seem to have been persuaded and were no less so with their master, for Nimlot is next seen showing Piankhi around the palace and being reproved not for rebelling but for ignoring his horse's during the siege. "It is more painful to me that my horses should be hungry than every ill deed you have done!" he told the tremulous Nimlot pointing at the starving animals.

Though you wouldn't think it Pharaoh's presence with the army made it exceed its former achievements. Hearing of the invincible reputation of the Nubians cities flung open their gates, at the first summons Herakleopolis, Per-Sekhemkheperre, Meidum and Itjtawy fell to the persuasive argument that those who opposed him were as the living dead, until they reached Memphis that is, the old Capitol known as the balance of the two lands. The greatest city in the north was not impressed by Piankhi's threats of utter annihilation and laid down the gauntlet. Tefnakht knew that if Memphis fell then he would be in a bad way, the city harbour had not yet been blockaded so he slipped in with reinforcements and encouraged his the garrison now swelled to 8,000 men.



Pyramid of Djoser, a symbol of Egypt's past, a sight that must have been an inspiration to Piankhi.

Memphis was a hard nut to crack, it had a new wall and was manned by a strong garrison. Piankhi's generals were at a loss and suggested ideas of how to break in "Let us besiege [it] ; lo, its troops are numerous." Others said: "Let a causeway be made against it, let us elevate the ground to its walls. Let us bind together a tower; let us erect masts and make the spars into a bridge to it. We will divide it on this (plan) on every side of it, on the high ground and on the north of it, in order to elevate the ground at its walls, that we may find a way for our feet." Piankhi was appalled at their indecision and flew into one of his "Panther" like rages and swore by Ra and Amun to take the city. How? It would be penetrated the way it had been reinforced, when Pharaoh had arrived he had seen that the river was high and had flooded most of the approaches but that would only make it easier to get his fleet inside. Piankhi gathered every boat and barge on that part of the Nile, crammed them with soldiers and massed his land forces for a two pronged assault. Joining his men in the boats he gave them their orders in a galvanising but characteristically practical speech,

"Forward against it! Mount the walls! Penetrate the houses over the river. If one of you gets through upon the wall, let him not halt before it, [so that] the (hostile) troops may not repulse you. It were vile that we should close up the South, should land [in] the North and lay siege in 'Balances of the Two Lands'."

Piankhi's forces struck like an anvil, Piankhi lead the way into the harbour himself, crushed all opposition and seized the citadel in a dramatic assault. Once master of the ancient city the population quavered over their fate, they had refused surrender terms and were at Piankhi's mercy. Piankhi's panther rage had disappeared in the battle, and with his blood lust assuaged he realised he would win more cities if he was lenient and spared them. He reaffirmed his image as the righteous saviour pharaoh of old by offering thanks to the patron god Ptah, then marched on to complete the conquest of the north.

With the fall of Memphis the many feathered chiefs came to beg mercy. They asked Piankhi to let them go home in peace in return for complete loyalty and tribute in the form of gold, and the best horses of their studs. Horses, religion and gold were the ways to Piankhi's heart and he happily granted them their terms.



Piankhi (The rather eroded guy standing) receives tribute from defeated enemies, he is backed by his patron god Amun, and amongst the tribute is a horse.

Nevertheless Tefnakht was still at large and in control of the entire Western Delta. However now his teeth too were drawn, another halfhearted rebellion failed, but though he knew the end was nigh, Piankhi also knew he could afford to be generous when Tefnakht asked for a Kushite embassy to visit him in Sais instead of him coming to pay homage to the Nubian Pharaoh. A prolonged war against Tefnakht was not what Pharaoh wanted, though we would have been better investing in one. Egypt was once more at peace, not a separated county of city states, but unified under the old order, under one king, one Pharaoh, who just happened to come and rule from Egypt's old enemy Nubia that they had tried so hard to crush.

The reign of Piankhi signals the last great period of classical Egyptian civilisation, carrying with it the hope of a return to the glory days, as he had wished he had lived up to his ancestors stalwart acceptance of their enemies religion, turning the tables on history by paradoxically being the instrument that allowed the Egyptians to once more unite. He returned to his Nubian Capitol at Napata after the campaign. He did not want to politically annex Egypt he wanted to free it and return it to its former religion and customs, even if Tefnakht did start trouble again when his back was turned he felt he had done what he was ordained to do. Having accomplished his life's work, he had a victory stela put up in the Temple of Amun at Jebel Barkal in 728 the 21st year of his reign and died in 720 eight years later having saved Egypt and founded the 25th Dynasty, perhaps one of the most romantic of Pharaoh's, and certainly one of the most mysterious.

See you again for another Adventure in Historyland. Josh.

Ancient Nubia

Huge Ancient Egyptian Photo Gallery

<http://www.freemaninstitute.com/Gallery/nubia.htm>



A granite ram and a sphinx from Kawa. Depicting Taharqa.

THE 1st NUBIAN AGE: 3100 -1000 BC

Kush began just north of the first cataract of the Nile River and extended beyond the sixth cataract to present day Khartoum. Early culture centered around a settlement at Kerma. In this first Bronze Age era, three people are identified as the beginning Nubian people. They are called the "A-Group", the "C-Group", and the "Kerma Culture". The "A" & "C" groups were largely dominated by Egypt and centered in the Lower Nile, while the Kerma Culture centered in the Upper Nile and traded extensively with Egypt and the Eastern Mediterranean. Kerma itself was a trading center established as an Egyptian trading post with Egyptian administrators, soldiers, and artisans, but also seems to have been the residence of the Nubian chief and the center of Nubian government.

EGYPTIAN COLONIZATION & THE EMERGENCE OF THE KINGDOM OF KUSH: 1550 - 590 BC

Egypt, during its Eighteenth Dynasty, took control of the Nubian territories and named Lower Nubia "Wawat", and Upper Nubia "Kush". During this time the Nubian culture was gradually "Egyptianized", but retained much of its special Sudanese/Nubian character. Shortly after the end of the Twentieth Dynasty, Egypt lost control of Nubia and the area declined until around 900 BC when a Nubian monarchy began to emerge with its capital at Napata. By 770 BC, the Kingdom of Kush had extended its borders north to the boundaries of the Upper Nile and began to take a leading role in African affairs that was to last 1000 years. From 750 to 730 BC, Kush pushed northward, captured Egypt from Libyan control and moved their capital to Thebes. Kushite rulers adopted a crown which has a double cobra signifying Nubia and Egypt as their domain. Some of the Egyptian people welcome Kushite rule, seeing them as civilized people and not barbarians (likely due to cultural similarities). Then in 666 BC, the Assyrians invaded Egypt and drove Kush back up the Nile (apparently in response to aid given to Palestine, Jerusalem and Syria against Assyria). As Kush retreated, they took with them the Egyptian religious traditions of Amon, performed worship ceremonies in the temple in Napata, supplanting the Kushite god Apedemak.

NAPATAN PERIOD: 590-300 BC

In 591 BC, Egypt invaded Kush and Napata was captured and the Kushite king transferred the capital to Meroe, near the sixth cataract creating greater distance between Kush and Egypt. When Persia invaded Egypt at about 525 BC, they stopped at Kush's northern border. Owing to the distance of Meroe to the Northern border, and that Kush posed little threat to the Persians, Kush remained relatively peaceful during this time. However, Napata remained the religious center and royal cemetery of Kush until about 300 when the royal burial site was moved to Meroe, as well, bringing an end to the Napatan Period.

TRANSITIONAL PERIOD: 300 - 270 BC

While the rulers of Kush were no longer buried at Napata, they still kept allegiance to the Temple of Amon, gradually making the transition to Meroe and the worship of the Kushite god Apedemak.

EARLY MEROITIC PERIOD: 270 - 90 BC

The move to Meroe weakened the Egyptian influence and enlivened the Sudanese character of Kush. Trade with Egypt (Now under the rule of the Ptolomies) and with Asia (India especially) was growing, and Kush even entered into joint building projects with Egypt at their common border.

MIDDLE MEROITIC: 90 BC - 1 AD

Trade routes from the interior of Africa passed through Kush and up the Nile to the Mediterranean and apparently through Kush to Asia as well. Images of the Kushite god Apedemak from this era show strong Indian influence as they were rendered in a classic Indian style. Kush enjoyed an economically strategic position, bolstering its power and importance in the Classical World.

This time marks the height of Meroitic Civilization. Kush is ruled by both kings and queens equally, with the queen, or Kandake (from which we get the present day female name of Candice) often taking the leading role in civil and international affairs.

Rome gained control of Egypt and all of the north African coastline and exacted tribute from Kush. Kush, called "Aethiopia" by the Romans (not to be confused with the present Ethiopia which was called Abyssinia by the Romans - see Axum), seeing Rome edge into lower Nubia, attacked and sacked the Roman outposts at Elephantine and Syene. The Romans retaliated and conquered the Kushite towns of Dakka and Premnis. Then Rome marched on Napata where the queen was in residence. She sued for peace and was refused. Rome then attacked Napata and razed it to the ground, making slaves of their captives. After that Rome fortified Premnis and kept it as their southernmost border while waging a three year war with Kush.

Finally, the Kandake marched upon Premnis and sued for peace, appealing to August Caesar. Impressed with the Kandake's appeal, and probably being aware that Rome had overextended itself at so distant a border, He accepted at about 20 BC. Kush was freed from further tribute, the borders were established at their Ptolemaic location, and Premnis was returned to Kushite control.

LATE MEROITIC: 1 - 350 AD

While the Kushite kingdom was economically and politically strong at the beginning of the Late Meroitic period, it was soon to enter a cycle of decline. With the rise of Axum, trade routes shifted, and Kushite commercial interests faded. Decline was further complicated with an ecological decline of the area causing less agricultural production and the gradual migration of the population from the area. Border skirmishes with tribal factions and internal struggles also added to the decline.

With Rome trading with Axum and shifting its interests from Kush, the Kushite Kingdom became more and more isolated. In 298 AD, Rome finally evacuated the northern borders of Kush. In an apparent bid to regain some economic parity, Kush seems to have attacked Axum, in retaliation for which Axum over-ran Kush, occupied Meroe, and brought about the total collapse of Kush as a civilization in 350 AD.

~ Axum (Aksum) ~

"The Axum (Aksum) people developed when Kush speaking people in Ethiopia migrating from the Sahara and Semitic speaking people from southern Arabia (the Sabaeans) settled in the area known as the Abyssinian Plateau around 500 BC and intermingled into one culture. This was a strategic position in the trade routes between Asia and Kush affording easy access to Arabic trade routes and the Mediterranean via the Red Sea. The area was agriculturally well suited, politically defensible, and allowed the possibility of undisturbed cultural development. They spoke a Semitic language and wrote in a Semitic "alphabet".

We have scant knowledge about the early Axumite kingdom. Apparently following a feudal system, they had a single king (the "Negus"), who ruled over princes who paid him tribute. By the first century A.D. the principal city was Axum, and the port city of Adulis became a major trading port that attracted Greek and Jewish traders and merchants. Adulis served as a crossroads to a variety of cultures: Egyptian, Kushite, Sudanic, Arabic, Middle Eastern, and Indian. In the second century A.D., Axum acquired tribute states on the Arabian Peninsula across the Red Sea, overtook northern Ethiopia, and then finally conquered Kush. The conquest and destruction of the Kushite Empire gave Axum complete control of the most important trade routes and one of the most fertile regions in the world.

The original Axumite religion was a polytheistic religion which believed in gods that controlled the natural world. In the fourth century, King Ezana, converted to Christianity and declared Axum to be a Christian state, and began actively proselytizing the population. Not many of the people accepted Christianity at first, but Christianity gradually supplanted the old religion. The move was politically and commercially beneficial to Axum in that Rome was undergoing similar conversion, and the Roman capital was being relocated to Constantinople.

Axum remained a strong empire and trading power until the rise of Islam in the seventh century AD. As Islam spread, the trade routes changed and commercially isolated Axum. The fall of Rome spelled out a fall for Axum as well as Axum could not maintain the linking trade routes that Rome had so long maintained. By the end of the seventh century, Axum as a power had ended giving rise to the modern Ethiopian people.

~ North Coast ~ Carthage

Early indigenous Libyan and North coast cultures have left few clues and no written history. Prior to the Phoenician invasion, there seem to have been mostly Neolithic, pre-bronze age cultures. Since these cultures were introduced to iron by the Phoenicians, they never passed through a bronze age of their own. The founding of Carthage was precipitated by Phoenician migration into the western Mediterranean (traditionally from Tyre) in search of raw materials, principally metals such as gold, silver, copper and tin. The Phoenician name for Carthage was "Kart Hadasht", "New City". Earliest archaeological evidence places settlement at the middle of the 8th century BC, while tradition places it's founding at 814 BC.

For about the first two hundred years, it remained little more than a small settlement, but the loss of influence of Tyre, and Tyre's subjugation by Babylon, and growing competition from Greek settlements (starting in about 580 BC) in Sicily (principally Selinus and Syracuse) thrust Carthage into the need to enter into alliances with other Phoenician settlements in the western Mediterranean and Spain, and with the Etruscans on the west coast of Italy. Joint victories in repelling the Greeks propelled Carthage into a position of power. From this point, Carthage began to hire mercenary troops (mostly native Libyans) as its citizenry was too small to maintain the burden military of regional leadership. A final defeat of a Carthaginian invasion of Sicily in 480, and the Persian invasion of Greece brought seventy years of peace and a western Mediterranean trading monopoly for Carthage.

For Carthage, trade seems to have been the singular industry, and since very little archaeological evidence of the legendary wealth of Carthage remains, it would seem that their trade was in raw materials and non-durable goods. At this point, Carthage maintained control of settlements in northern Africa and in southern Spain, and controlled the shipping routes through most of the Mediterranean.

Rome

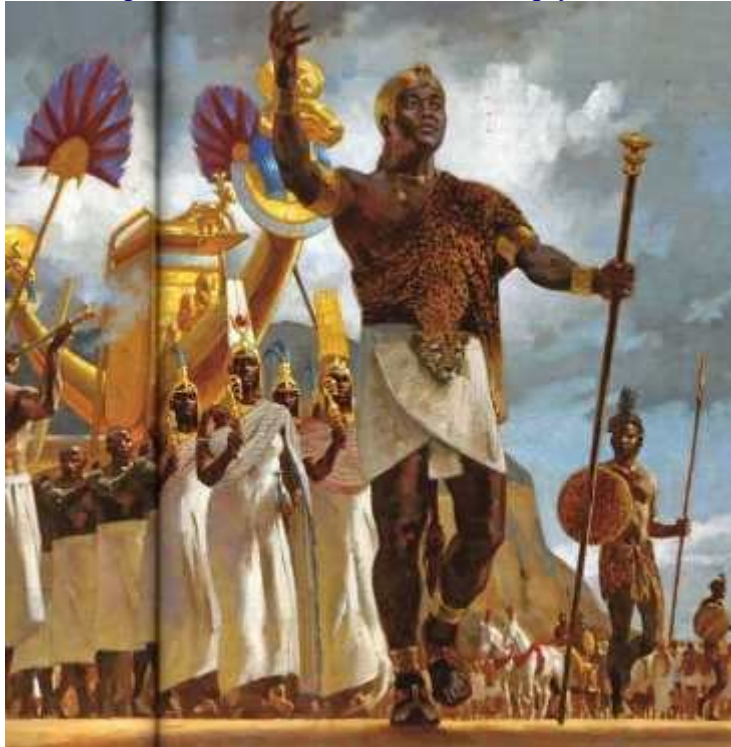
The three Punic Wars (264 to 146 BC) gradually whittled away Carthage's dominance of the Mediterranean, and ended in the utter destruction of the city of Carthage, the enslavement of its citizens, and the creation of the Roman province of Africa. The first Punic War gave the Roman Republic undisputed control of Corsica and Sicily, and of the western Mediterranean sea lanes. The second Punic War resulted in Carthage's loss of Spain all its island outposts, and its entire navy. The third Punic War finished Carthage and established Rome as the military, political, and economic power in the western Mediterranean and north Africa.

From 146 to 30 BC, Rome gradually overtook the northern African coastal lands. The small portion of Tunisia that Rome took with the destruction of Carthage was largely held as an after-thought, while recognizing a series of client kingdoms that Rome largely left to their own devices. Finally, alliances with the Pompeian side of the Roman Civil Wars which destroyed the Roman Republic (and left the Roman Empire in its place) brought Rome's final conquest of northern Africa. The last to fall was Egypt in 30 BC when the Octavian (Roman Emperor Augustus) defeated Marc Antony and Cleopatra VII in the Battle of Actium in 31 BC and opened the door to the conquest of Ptolemaic Egypt.

~ Southern & Southwest Africa ~

Iron work seems to first appear as early as the first century AD, apparently resulting from diffusion of Bantu people who migrated from what is now Nigeria and Cameroon into Southern Africa. Their skill in metal working seems to have been learned from trade with Kush and achieved a high order of craftsmanship. The Khoisan People (formerly referred to as Bushmen or Hottentots) were already settled in the area as "stone-age" hunter-gatherer societies. As the Bantu people moved into the area, the Khoisan People gradually moved west but never completely vacated the area. The earliest settlements at Great Zimbabwe date from the fourth century. Agriculturally favorable land and rich mineral deposits, along with the ability of the Bantu speaking people to mine, smelt, and work metals like iron, tin and gold, gave the Bantu a strong foothold resulting in the kingdoms of Great Zimbabwe and Mutapa and wide dispersion of Bantu people throughout the southern region of Africa.





By the time the Egyptian twenty-fifth dynasty rolled around, the once-all-powerful domain of the Pharaohs really wasn't what it used to be. Sure, the New Kingdom was still a dominant civilization and a badass culture filled with awesome shit like mummies and pyramids and insane animal-head gods, but all-in-all things were a far cry from the "good old days" of Ramses II trampling cattle with his pimped-out war chariots or Thutmose III building giant obelisks out of human skulls, pipe cleaners, and crazy glue. Thanks to a mega-hot mix of apathy, ineffective leadership, and general political bitching/infighting, over the centuries this ancient and powerful civilization had fractured into several smaller kingdoms and provinces, with each one ruled over by some petty warlord or despot or some other such ridiculous nonsense.

As it is with most fractured regions desperately in need of conquest, a would-be tyrant soon arose. One day an ambitious dude named Tefnakht decided he was sick of that bullshit, and came up with the brilliant idea of reunifying Egypt under one ruler, installing himself as the all-powerful Pharaoh, and using his position as a living God-King to pretty much make life epically miserable for all sentient life on the planet. He put his master plan into effect by raising a ball-crushingly mighty army, scarfing down a couple pounds of crocodile jerky, plundering a bunch of cities along the Nile, and telling everyone he met that they basically had two real options – submit to his evil will, or die horrifically (preferably screaming and/or in flames). Most people opted for the first of those two enticing alternatives, surrendering to the back-breaking Alpha Male warlord without a fight, and before long this Tefnakht fellow was well on his way to becoming Egypt's Next Great Warlord Killmaster.

Well running amok throughout Lower Egypt was great and all, but Tefnakht was a pretty standard-issue classical-age badass, and his kill-boner wasn't going to be successfully satiated until he'd more or less conquered damn near everything on the planet that was even remotely worth conquering. So of course after he forcibly reunified the Nile Delta region into a giant mish-mash of subservient automatons by bashing everyone's head in with an iron skillet, he decided it would be totally hilarious if he then marched his armies south and invaded the Nubian Kingdom of Kush for some reason.

What Tefnakht failed to recognize, however, is that Nubia - an ancient kingdom that existed in the northern part of the present-day Sudan - was a pretty badass place, and they didn't really respond well to the prospect of being conquered by some megalomaniac douchebag with too much spare time on his hands. These guys had been smashing heads with the Egyptians for centuries, and a few dozen generations of unstoppable assbeatings had established Nubia as a totally hardcore civilization that wasn't to be screwed around with. Tefnakht apparently didn't get that memo - he marched his massive force directly into the domain of a badass, face-crushing Nubian warlord known as Piye (or, alternatively, as Piankha, Py, Π, and god knows what else). This epic kicker of punk asses had ruled over Nubia for roughly twenty years at this point, and was known as a just, pious, and honorable ruler who stayed off drugs, said his prayers, ate his vitamins, and generally just tried to be totally awesome to everyone all the time - and this dude wasn't going to start coughing up blood just because some jerkwad Egyptian dillhole thought he was the hottest shit since unleavened bread.



When Piye first heard that Tefnakht was invading Nubia, he just laughed. Seriously, the prospect of some flacid, half-assed Egyptian invasion was just so uncontrollably hilarious that this dude busted out a hearty guffaw so manly that it caused the Great Sphinx of Giza to spontaneously start growing chest hair. Once he got over the ridiculousness of this fucktard thinking he could conquer Piye's Kingdom, the Nubian King put together an army, made sacrifices in the name of the Sun God Amun, ordered his soldiers to sprinkle themselves with Holy Water, and then set North to show Tefnakht what it feels like to have your larynx pulled out through your rectum. Piye marched out, faced his army off against a coalition of three Kings and five Princes loyal to the Egyptian conqueror, and smashed them to shit. The enemy nobles and commanders lost their armies, fled the field, and ran off to their home castles, so just to drive home his point, Piye went around one by one besieging them until, in his words, they "exuded the stench of decomposition".

Once Piye got on a roll, all bets were off. He was in what we like to call "The Zone", and this guy just went nuts and started conquering everything he could find. His strategy was basically just to surround a city and demand that they submit to him. If they did, he would march in, plunder their treasury, and leave. If they crossed him (as was the case with the Egyptian metropolis of Memphis), he would destroy their army, sink their navy, and tear down the walls of their cities. He explicitly forbade his troops from any kind of plundering, pillaging, and raping, but don't let that fool you into thinking this guy was some benevolent pushover. Piye wasn't playing around - he just knew that he didn't need to set a bunch of peasants on fire in order to prove that he had giant stainless steel balls.

Tefnakht had woken a sleeping juggernaut of asskickery, and it wasn't long before Piye got the better of the situation, chased Tefnakht out of town (Tefnakht sued for peace soon after getting his nuts royally smashed by Piye, and is quoted as saying, "Be gracious! I cannot see your face in the days of shame; I cannot stand before your flame, I dread your grandeur."), conquered all of the cities Tefnakht had worked so hard to capture in the first place, and installed HIMSELF as Pharaoh. I love this because in the span of just a few years this dude had succeeded where his mortal enemy epically failed, and apparently did it without even really breaking a sweat. It seems that Tefnakht had fucked with the wrong man.

Interestingly, pretty much immediately after making himself Pharaoh, Piye bailed out and headed back home to Nubia. He spent the rest of his days living in his giant palace, never setting foot in Egypt again. He'd basically shown everyone that he was the toughest motherfucker around, and I guess he didn't really feel obligated to prove it to anybody.

What's also awesome about this is that when local leaders or officials wanted to have an audience with the Pharaoh, they had to ride all the way out to Nubia, and even embarking on a treacherous, week-long journey wasn't a guarantee that you were going to get to speak with the God-King. For instance, one time a group of four Egyptian princes rode out to speak with Piye, but he only let one of them come inside to eat dinner with him. It turns out that the other three dudes were fish-eaters, and Piye hated seafood, so he deemed that those fuckers simply weren't worthy of his time. They had to stand outside in the cold while Piye and the other prince chilled out and ate five giant heaping plates of sweet, delicious beef.

That's just how Piye did shit. He was a total megalomaniac, which I find endearing. One of the best things about this guy is that when you read his account of the domination and conquest of Egypt, he basically describes his epic victories as unavoidable eventualities rather than towering deeds of awesome. He's just like, "Well, they pissed me off, so of course I utterly destroyed them and made myself Pharaoh. Then I went home and ate a pomegranate."

Piye conquered Egypt, ruled benevolently, chilled out in Nubia, carved out his story on a giant stone stele, and was buried in a totally sweet pyramid. Oh, and just in case you thought that bastard Tefnakht got off easy, I should mention that Piye's kid would go on to grab Tefnakht's kid and have him burned at the stake. So that's something.



Twenty Fifth Dynasty of Egypt

<http://www.crystalinks.com/dynasty25.html>



The twenty-fifth dynasty of Egypt, known as the Nubian Dynasty or the Kushite Empire, was the last dynasty of the Third Intermediate Period of Ancient Egypt.

The 25th dynasty was a line of rulers originating in the Nubian Kingdom of Kush and most saw Napata as their spiritual homeland. They reigned in part or all of Ancient Egypt from 760 BC to 656 BC. The dynasty began with Kashta's invasion of Upper Egypt and culminated in several years of war with the Assyrians which was to result in the destruction of the Kushite Empire.

The 25th's reunification of Lower Egypt, Upper Egypt, and also Kush (Nubia) created the largest Egyptian empire since the New Kingdom. They ushered in an age of renaissance by reaffirming Ancient Egyptian religious traditions, temples, and artistic forms, while introducing some unique aspects of Kushite culture. It was during the 25th dynasty that the Nile valley saw the first widespread construction of pyramids (many in modern Sudan) since the Middle Kingdom. After Assyrian king Esarhaddon invaded Egypt and defeated the Nubians, they were succeeded by the Twenty-sixth dynasty of Egypt, the last native dynasty to rule Egypt before the Persian conquest.

The period starting with Kashta and ending with Malonaqen is sometimes called the Napatan Period. The later Kings from the twenty-fifth dynasty ruled over Napata, Meroe, and Egypt. The seat of government and the royal palace were in Napata during this period, while Meroe was a provincial city. The kings and queens were buried in El-Kurru and Nuri.

Alara, the first known Nubian king and predecessor of Kashta was not a 25th dynasty king since he did not control any region of Egypt during his reign. While Piye is viewed as the founder of the 25th dynasty, some publications may include Kashta who already controlled some parts of Upper Egypt. A stela of his was found at Elephantine and Kashta likely exercised some influence at Thebes (although he did not control it) since he held enough sway to have his daughter Amenirdis I adopted as the next Divine Adoratrice of Amun there.

Pharaohs

Pharaoh	Horus-name	Reign (BCE)	Pyramid	Consort(s)
Kashta	Maare	c. 760 BC – c. 752 BC	Kurru 8	Queen Pebatjma (Kurru 7?)
Piye	Seneferre	c. 752 BC – 721 BC	Kurru 17	Queen Tabiry (Kurru 53) Queen Abar (Nuri 53?) Queen Khensa (Kurru 4) Queen Peksater (Kurru 54) Nefrukekashta (Kurru 52)
Shabaka	Neferkare	721 BC – 707 BC	Kurru 15	Queen Qalhata (Kurru 5) Queen Mesbat Queen Tabekenamun?
Shebitku	Djedkare	707 BC – 690 BC	Kurru 18	Queen Arty (Kurru 6)
Taharqa	Khunefertumre	690 – 664 BC	Nuri 1	Queen Takahatenamun (Nuri 21?) Queen Atakhebasken (Nuri 36) Queen Naparaye (Kurru 3) Queen Tabekenamun?
Tantamani	Bakare	664 – 656 BC (died 653 BC)	Kurru 16	Queen Piankharty Queen [..]salka Queen Malaqaye? (Nuri 59)

Piye



The twenty-fifth dynasty originated in Kush, or (Nubia), which is presently in Northern Sudan. The city-state of Napata was the spiritual capital and it was from there that Piye (spelled Piankhi or Piankhy in older works) invaded and took control of Egypt. Piye personally led the attack on Egypt and recorded his victory in a lengthy hieroglyphic filled stele called the "Stele of Victory." Piye revived one of the greatest features of the Old and Middle Kingdoms, pyramid construction. An energetic builder, he constructed the oldest known pyramid at the royal burial site of El Kurru and expanded the Temple of Amun at Jebel Barkal. Although Manetho does not mention the first king, Piye, mainstream Egyptologists consider him the first Pharaoh of the 25th dynasty. Manetho also does not mention the last king, Tantamani, although inscriptions exist to attest to the existence of both Piye and Tantamani.



Nubian Kings

After conquering Egypt, Piye simply went home to Nubia and never returned to Egypt. He is portrayed as a ruler who did not glory in the smiting of his adversaries, as did other kings, but rather preferred treaties and alliances. He left the rule of the country largely in the hands of his vassals, but recorded his victories on a stela (called the Victory Stela, now in the Egyptian Museum) at Napata. He left few monuments in Egypt, other than an expansion of the Temple of Amun at Thebes (current day Luxor). Later, Tefnakhte would again claim kingdom and as the founder of the 24th Dynasty, rule at least the western Delta. However, later successors to Piye would consolidate their control over Egypt, at least for a time.

Upon Piye's death, he was buried at El-Kurru, where he erected a small pyramid resembling the tall, narrow structures that had been built above many private tombs of Egypt's New Kingdom.

Shebaka (Shabaka)



Shabaka (Shabataka) or Shabaka Neferkare, 'Beautiful is the Soul of Re', was a Kushite pharaoh of the Twenty-fifth dynasty of Egypt, between (721 - 707/706 or 716 - 702 BC) according to Peter Clayton. Shabaka is thought to be the son of King Kashta and Pebatjma, although a text from the time of Taharqa could be interpreted to mean that Shabaka was a brother of Taharqa and hence a son of Piye. Shabaka's Queen Consort was Qalhata, according to Assyrian records, a sister of Taharqa. Shabaka and Qalhata were the parents of King Tantamani and most likely the parents of King Shebitku as well. It is possible that Queen Tabakenamun was a wife of Shabaka. She is thought to be a wife of Taharqa by others. Shabaka's son Haremakhet became High Priest of Amun and is known from a statue and a fragment of a statue found in Karnak. A lady named Mesbat is mentioned on the sarcophagus of Haremakhet and may be his mother.

Shabaka is the father of at least two more children, but the identity of their mother is not known. Piankharty later becomes the wife of her (half-)brother Tantamani. She is depicted on the Dream Stela with him. Isetemkheb H likely married Tantamani as well. She was buried in Abydos, Egypt.

Shabaka succeeded his brother Piye on the throne, and adopted the throne name of the 6th-dynasty ruler Pepi II. Shabaka's reign was initially dated from 716 BC to 702 BC by Kenneth Kitchen. However, new evidence indicates that Shabaka died around 707 or 706 BC because Sargon II (722-705 BC) of Assyria states in an official inscription at Tang-i Var (in Northwest Iran) - which is datable to 706 BC - that it was Shebitku, Shabaka's successor, who extradited Iamanni of Ashdod to him as king of Egypt.

This view has been accepted by many Egyptologists today such as Aidan Dodson, Rolf Krauss, David Aston, and Karl Jansen-Winkel among others because there is no concrete evidence for coregencies or internal political/regional divisions in the Nubian kingdom during the Twenty-fifth Dynasty. All contemporary records suggest that the Nubian Pharaohs ruled Egypt with only a single king on the throne, while Taharqa states explicitly on one of his Kawa stelae that he assumed power only after the death of his brother, Shebitku.

Shabaka's reign is significant because he consolidated the Nubian Kingdom's control over all of Egypt from Nubia down to the Delta region. It also saw an enormous amount of building work undertaken throughout Egypt, especially at the city of Thebes, which he made the capital of his kingdom. In Karnak he erected a pink granite statue of himself wearing the twin crowns of Egypt. Shabaka succeeded in preserving Egypt's independence from outside foreign powers especially the Assyrian empire under Sargon II.



The most famous relic from Shabaka's reign is the Shabaka stone which records several Old Kingdom documents that the king ordered preserved. Also notable is the Shabaka Gate, a large stone door unearthed by archeologists in 2011 and believed to have guarded the room where the king's treasures were stored.

Despite being relative newcomers to Egypt, Shabaka and his family were immensely interested in Egypt's past and the art of the period reflects their tastes which harked back to earlier periods. Shabaka would grant refuge to king Iamanni of Ashdod after the latter fled to Egypt following the suppression of his revolt by Assyria in 712 BC.

Shabaka conquered the entire Nile valley, including Upper and Lower Egypt, around 710 BC. Shabaka had Bocchoris of the preceding Sais dynasty burned to death for resisting him. After conquering Lower Egypt, Shabaka transferred the capital to Memphis. Shabaka restored the great Egyptian monuments and returned Egypt to a theocratic monarchy by becoming the first priest of Amon. In addition, Shabaka is known for creating a well preserved example of Memphite theology by inscribing an old religious papyrus into the Shabaka Stone.



The Shabaka Stone is a relic from the Nubian Twenty-fifth Dynasty of Egypt incised with an important Egyptian religious text, the Memphite Theology. It is a stone slab measuring 66 cm in height and 137 cm in width. The text claims to contain the surviving content of a worm-ridden, decaying papyrus that was found as pharaoh Shabaka was inspecting the temple of Ptah in Memphis, Egypt.

Shabaka, concerned about the loss of the information on the papyrus, had the rest of the text written into this stone. However, in later years, the stone was used as a millstone and so some of the hieroglyphics were damaged. Nevertheless, it has been a fruitful source of insight into the culture and religious doctrines of the ancient Egyptians.

The Shabaka Stone is also noteworthy in that it places Ptah as the center of existence and as the creator god. It is the principal surviving source of these traditions about Ptah.

Shabaka is assumed to have died in his 15th regnal year based on BM cube statue 24429, which is dated to Year 15, II Shemu day 11 of Shabaka's reign. From the evidence of the Tang-i Var inscription, Shabaka was already dead by 707 or 706 BC. He was buried in a pyramid at el-Kurru and was succeeded by his nephew Shebitku, Piye's son, following the Kushite tradition of succession from brother to brother, to son of the first brother. Shebitku would eventually be succeeded by Tantamuni - a son of Shabaka.

Shebitku - Shabataka

Recent research by Dan'el Kahn suggests that Shebitku was king of Egypt by 707-706 BC. This is based on evidence from an inscription of the Assyrian king Sargon II, which was found in modern day Northwestern Iran (then a colony of Assyria) and dated to 706 BC. This inscription calls Shebitku the king of Meluhha, and states that he sent back to Assyria a rebel named Iamanni in handcuffs. Kahn's arguments have been widely accepted by many Egyptologists including Rolf Krauss, and Aidan Dodson and other scholars at the SCIEM 2000 (Synchronization of Civilizations of the Eastern Mediterranean in the Second Millennium B.C.) project with the notable exception of Kenneth Kitchen and Manfred Bietak at present.

Taharqa





Taharqa was a pharaoh of the Ancient Egyptian 25th dynasty and king of the Kingdom of Kush, which was located in Northern Sudan. Taharqa was the son of Piye, the Nubian king of Napata who had first conquered Egypt. Taharqa was also the cousin and successor of Shebitku. The successful campaigns of Piye and Shabaka paved the way for a prosperous reign by Taharqa. Taharqa's reign can be dated from 690 BC to 664 BC.



Evidence for the dates of his reign are derived from the Serapeum stela, catalog number 192. This stela records that an Apis bull who was born and installed (4th month of Peret, day 9) in Year 26 of Taharqa died in Year 20 of Psammetichus I (4th month of Shomu, day 20), having lived 21 years. This would give Taharqa a reign of 26 years and a fraction, in 690-664 B.C. Taharqa explicitly states in Kawa Stela V, line 15, that he succeeded Shebitku with this statement: "I received the Crown in Memphis after the Falcon (ie: Shebitku) flew to heaven."

Although Taharqa's reign was filled with conflict with the Assyrians, it was also a prosperous renaissance period in Egypt and Kush. When Taharqa was about 20 years old, he participated in a historic battle with the Assyrian emperor Sennacherib at Eltekeh. At Hezekiah's request, Taharqa and the Egyptian/Kushite army managed to stall the Assyrian advance on Jerusalem. Sennacherib abandoned the siege and returned home. Thus, Taharqa saved Jerusalem and the Hebrew society from destruction, a pivotal point in world and Hebrew history. The might of Taharqa's military forces was established at Eltekeh, leading to a period of peace in Egypt.

During this period of peace and prosperity, the empire flourished. In the sixth year of Taharqa's reign, the prosperity was also aided by abundant rainfall and a large harvest. Taharqa took full advantage of the lull in fighting and abundant harvest. He restored existing temples, built new temples, and built the largest pyramid in the Napatan region. Particularly impressive were his additions to the Temple at Karnak, new temple at Kawa, and temple at Jebel Barkal.

Biblical References

Scholars have identified Taharqa with Tirhakah, king of Ethiopia, who waged war against Sennacherib during the reign of King Hezekiah of Judah (2 Kings 19:9; Isaiah 37:9) and drove him from his intention of destroying Jerusalem and deporting its inhabitants - a critical action that, according to Henry T. Aubin, has shaped the Western world. The events in the Biblical account are believed to have taken place in 701 BC, whereas Taharqa came to the throne some ten years later. A number of explanations have been proposed: one being that the title of king in the Biblical text refers to his future royal title, when at the time of this account he was likely only a military commander.

According to Francis Llewellyn Griffith, an attractive hypothesis is to identify the Pharaoh as Taharqa before his succession, and Sethos as his Memphitic priestly title, "supposing that he was then governor of Lower Egypt and high-priest of Ptah, and that in his office of governor he prepared to move on the defensive against a threatened attack by Sennacherib. While Taharqa was still in the neighbourhood of Pelusium, some unexpected disaster may have befallen the Assyrian host on the borders of Palestine and arrested their march on Egypt." (Stories of the High Priests of Memphis: The Sethon of Herodotus and the Demotic Tales of Khamuas (1900), p. 11.

Herodotus, the Greek historian who wrote his Histories ca. 450 BC, speaks of a divinely-appointed disaster destroying an army of Sennacherib, which was defeated by Sethos after praying to the gods. The gods sent "a multitude of field-mice, which devoured all the quivers and bowstrings of the enemy, and ate the thongs by which they managed their shields." This is commemorated in "a stone statue of Sethos, with a mouse in his hand, and an inscription to this effect - 'Look on me, and learn to reverence the gods.' The two snakes in the crown of pharaoh taharqa describes that he was the king of both the lands, Egypt and Nubia. It described his power and he was the greatest king of his time.

Assyrian invasion of Egypt

It was during his reign that Egypt's enemy Assyria at last invaded Egypt. Esarhaddon led several campaigns against Taharqa, which he recorded on several monuments. His first attack in 677 BC, aimed to pacify Arab tribes around the Dead Sea, led him as far as the Brook of Egypt. Esarhaddon then proceeded to invade Egypt proper in Taharqa's 17th regnal year, after Esarhaddon had settled a revolt at Ashkelon.

Taharqa defeated the Assyrians on that occasion. Three years later in 671 BC the Assyrian king captured and sacked Memphis, where he captured numerous members of the royal family. Taharqa fled to the south, and Esarhaddon reorganized the political structure in the north, establishing Necho I as king at Sais. Upon Esarhaddon's return to Assyria he erected a victory stele, showing Taharqa's young son Ushankhuru in bondage.

Depictions

It is clear from historical accounts that Taharqa was one of the greatest Ancient Egyptian pharaohs. Taharqa was described by the Ancient Greek historian Strabo as having "Advanced as far as Europe", and (citing Megasthenes), even as far as the Pillars of Hercules in Spain. This feat alone would count him among the greatest military tacticians of the ancient world.

Later Spanish legendary chronicles (eg. Florian de Ocampo's *Cronica General*, published 1553) also identify "Tarraco" as general of an Ethiopian army that supposedly campaigned in Spain in the 7th century BC before his becoming Pharaoh. This event has also been held to account for the name of the Spanish city of Tarraco (now Tarragona).

In biblical depictions, he is the saviour of the Hebrew people, as they are being besieged by Sennacherib (Isaiah 37:8-9, & 2 Kings 19:8-9). In modern times, the Sudanese people consider Piye and Taharqa as historical figures and regarded more than the other pharaohs from the Twenty-fifth dynasty of Egypt.

Tantamani





Tantamani (Assyrian pronunciation, identical to Tandaname) or Tanwetamani (Egyptian) or Tementhes (Greek) (d. 653 BC) was a Pharaoh of Egypt and the Kingdom of Kush located in Northern Sudan and a member of the Nubian or Twenty-fifth dynasty of Egypt. His prenomen or royal name was Bakare which means "Glorious is the Soul of Re."

He was the son of King Shabaka and the nephew of his predecessor Taharqa. In some sources he is said to be the son of Shebitku. Assyrian records call Tantamani a son of Shabaka and refer to Qalhata as a sister of Taharqa. Some Egyptologists interpreted the Assyrian text as stating that Tantamani was a son of Shebitku, but as he was most likely a son of Shabaka himself, it is now more common to consider Tantamani a son of Shabaka.

Once the Assyrians had appointed Necho I as king and left Egypt, Tantamani marched down the Nile from Nubia and reoccupied all of Egypt including Memphis. Necho I, the Assyrians' representative, was killed in Tantamani's campaign. In reaction, the Assyrians returned to Egypt in force, defeated Tantamani's army in the Delta and advanced as far as south as Thebes, which they sacked. The Assyrian reconquest effectively ended Nubian control over Egypt although Tantamani's authority was still recognised in Upper Egypt until his 8th Year in 656 BC when Psamtik I's navy peacefully took control of Thebes and effectively unified all of Egypt.

Thereafter, Tantamani ruled only Nubia (Kush). Tantamani died in 653 BC and was succeeded by Atlanersa, a son of Taharqa. He was buried in the family cemetery at El-Kurru. The archaeologist Charles Bonnet discovered the statue of Tantamani at Kerma (now called Doukki Gel) in 2003.

Tanwetamani (Assyrian Tandamane or Tantamani, Greek Tementhes, also known as Tanutamun) was Egypt's last ruler of the 25th Dynasty as well as the last Nubian (Kushite) Ruler, ruling from about 664 to 657 BC. We are told his throne name was Ba-ka-re, meaning "Glorious is the Soul of Re". He succeeded Taharqa, though he was probably the son of that king's sister, queen Qalhata. His succession to the throne is recorded in a record known as the Dream Stela, not to be confused with that of Tuthmosis IV. It was discovered along with the Victory Stela of Piye at Gebel Barkal in 1862, and now resides in the Nubian Museum in Aswan.

Tanwetamani may have served as a co-regent with Taharqa, but his parentage and family relationships are difficult. From his stela we find depicted two women, one of whom is referred to as "the royal sister, the Mistress of Egypt, Qalhata", while the other is "the royal sister, the Mistress of Ta-Seti, Pi-(ankh)-Arty". An analysis of the text associated with the stela would seem to indicate that Qalhata was Tanwetamani's mother, while the second woman was his wife. The fact that Qalhata was his mother is also supported by her tomb at Nuri in the modern Sudan, where she is given the title of "King's Mother". Foundation deposits also show that the tomb was built during the reign of Tanwetamani.

Most recent histories which discuss the 25th dynasty identify Tanwetamani (Urdamani) as a son of Shabataka, Taharqa's brother, not of his uncle Shabaka as the Rassam cylinder annalist appears to suggest.. The errant orthography can be explained by the fact that the name Shabaka is more properly vocalized as Shebitku. If so then the "t" in the doubled consonant "tk" in the name of Shebitku would easily be lost to a foreign ear. The annalist wrote what he heard and recorded Shabataku instead of Shabitku.

In the narrative of his stela, the king is referred to as "lord of valor like Montu, great of strength like a fierce-eyed lion". It goes on to explain that in the first year of his reign, Tanwetamani had a dream of two serpents, one on his right hand and one on his left. After waking, the king's advisors interpreted the dream, saying that, "the southland is already thin, seize the northland". Hence, he should bring Egypt back under control of the Kushite empire. After this passage, another states that Tanwetamani then "rose on the throne of Horus", a term which may be interpreted as his having ascended the throne. This is the primary evidence we have for his co-regency with Taharqa, but we are also told that Assyrian text provides that he did not do so until after Taharqa's death.

We assume that at the time of his accession, Tanwetamani was most likely inside Egypt proper, for the text on the stela states that "he went from where he was to Napata (Nubia), and there was none who stood up to oppose him". Hence, he went to the Temple of Amun and was acknowledged as god and king.

Other text within the stela confirms that he was at this time in control of southern, or Upper Egypt, but at the very least was not in control of parts of the north. After ascending the throne, he went north from Nubia, first stopping at Elephantine where he participated in a festival procession of the God Khnum. From there he sailed further north to Waset (Thebes) where he once again participated in the festival.

Nekau of Sais may have been killed in this battle, but his son, Psamtek, who was loyal to the Assyrians fled to Asia. After this victory, Tanwetamani honored the God, Ptah-Sokar and his wife Sakhmet in the great temple of Memphis, and afterwards ordered the building of a chapel dedicated to Amun at Napata in Nubia. The temple, we know, was to be built of stone overlaid with gold, sections of cedar wood and the leaves of the door plated with electrum. This temple may be associated with parts of the great temple of Amun at Gebel Barkal.

Tanwetamani apparently spared the lives of the Delta princes, sending them home, but this victory was short lived.

The "door posts of the temple" may refer to the great gate of electrum erected by Tuthmosis IV and renewed by Shabaka. This attack on Thebes was one of the great tragedies of the ancient world, and was remembered by a Jewish prophet fifty years later.

Interestingly, Tanwetamani seems to have continued to be acknowledged as pharaoh in Thebes until his eighth year. There are inscriptions at Luxor that date the installation of priests by his name and the Kushites still maintained a large official presence in the city. Piye's daughter, Shepenwepet II we know as God's Wife of Amun, with Taharqa's daughter, Amenirdis II as her designated successor. Even in year none of Tanwetamani's reign, his cousin remained the High Priest of Amun, and we have other evidence of the Kushite's continued power within the region.

It is possible that Tanwetamani one again tried to assert control over Egypt, though the evidence is slight. In a brief passage in the work of Polyaeus from a 2nd Century (AD) text, we hear of a later battle near the temple of Isis at Memphis that may have involved Tanwetamani. He states that Psamtik, aided by Carian mercenary troops, defeated "Tementes". A few Egyptologist believe, based on a hellenistic Jewish source, that Tanwetamani may have even retaken Memphis, but much of this is conjecture. In any case, Tanwetamani probably continued to rule in Nubia for at least a few more years, and was buried in the necropolis at Nuri.

Third Intermediate Period, Piye (Piankhi) 747 – 656 BC



Piye (Piankhi) 25th Dynasty, 747 – 716 BC, Faience, estimated 10.5 cm

The [excavation report](#) of his tomb Ku. 17 at El Kurru mentions on pg. 66 “Fai. shawabti figures of Piankhy from debris in stair and chamber, as follows:

a. Lappet wig, uraeus, beard. Mummiform without hands or implements. Inscr. in ink with cartouche down front. Half-molded, flat dressed back. Hard fine white body with grayish center, blue or’ green glaze. Total: at least 56 figures.

b. Foreman. Standing figure with left foot advanced. Total: at least 6 figures.

c. Foreman. Standing figure as b but with position of hands reversed. Total: at least 2 figures.”

Ushabti on photo: Cairo Museum Photo: VB



B. Ku. 15. Shabako. 19-4-140.

B 3682



C. Ku. 15. Shabako. Backs of figures shown in B.

B 3684

Shabaka, 25th Dynasty, 716 – 702 BC, Faience, estimated 17 cm

The [excavation report](#) of his tomb Ku. 15 at El Kurru mentions on pg. 57 “Fai. shawabti figures in debris, all broken, but representing not less than 183 figures. One type only: lappet wig, beard, no uraeus, no hands, no attributes...”

Photo: The Royal Cemeteries of Kush El Kurru 1950 Volume I



A. Ku. 18. Shebitku. 19-4-141a.

B 3694



Shebitku, 25th Dynasty, 702 – 690 BC, Faience, estimated 11 cm

The [excavation report](#) of his tomb Ku. 18 at El Kurru mentions on pg. 69 “Fai. shawabti figures as follows: a. Similar to Shabako a. Lappet wig sometimes parted, Bk. ptd. beard, no uraeus. Mummiform without hands or implements. Back of wig square at base. Inscr. with cartouche in Bk. ink down front. Half-molded, back hand-dressed. Fine hard white or drab paste, thin bluegreen glaze. Total: at least 182 figures.

Photo: The Royal Cemeteries of Kush El Kurru 1950 Volume I



Taharqa, 25th Dynasty, 690 – 664 BC, Granite, 20.3 cm

More than a thousand ushabtis were excavated by George Andrew Reisner at Taharqa's pyramid in Nuri, Sudan in 1917. The Metropolitan Museum of Art, New York 18.2.10, Photo: VB



c. Ku. 16. Tanwetamani. 19-4-142a.

B 3696



d. Ku. 16. Tanwetamani. 19-4-142b.

B 3697

Tantamani, 25th Dynasty, 664 – 656 BC, Faience, estimated 7.5 and 11 cm

The [excavation report](#) of his tomb Ku. 16 at El Kurru mentions on pg. 61 “Fai. shawabti figures of two types:

a. Small. Lappet wig, beard, no uraeus. Inc. inscr. down front, the formula continuing through 15 to 16 figures. At least 176 figures represented.

b. Larger, queen’s type. Bag wig without beard or uraeus. Hands crossed right over left, hoe in r. on l., basket on r. back held by two cords in l. Pilaster and base. At least 318 figures represented.”

Photo: The Royal Cemeteries of Kush El Kurru 1950 Volume I

Scarab of Piankhi, Dyn. 25 ☸

<http://www.virtual-egyptian-museum.org/Collection/FullVisit/Collection.FullVisit-JFR.html?../Content/STO.VS.01121.P.html&0>



This glazed steatite (soapstone) scarab is inscribed with a word play on the throne name of King Piankhi (*wsr-maat-re*) of Dynasty 25 (751-716 BC).

“In Late Egypt and Saite Period, it was very usual to use the sphinx as a sign meaning ‘the master’ or ‘powerful’ and have it in the names of many kings, for example Ramses IV, Piankhi (Dyn. 25), Shabaka (Dyn. 25), Amasis (Dyn. 26). And here this title more probably refers to King Piankhi, whose complete name is *wsr-maat-re*. And we have the sphinx as *wsr* and the feather on his head as *Maat* and the sun-disc before him as *Re, the good god, the master of the two lands*, Dynasty 25” (Khalil 1976[3]77, #25).

This is the twenty-fifth scarab from the [scarab necklace](#) assembled for Lady Meux of Theobalds Park—a famed English collector of Egyptian antiquities from the end of the nineteenth century.

Scarab

Few artifacts are as emblematic of a culture as scarabs are of the Egyptian civilization. Over thousands of years, Egyptian craftsmen turned out several hundred thousand representations of scarabs, of every size and every material imaginable, of every type and level of refinement thinkable, and put them to a wide variety of uses for a wide segment of society. Egyptians were drawn to these peculiar beetles, and they rapidly became an integral part of their lives and deaths.

“From the Egyptian inscriptions we now know that the beetle, which they called *Khepera*, was a symbol of the god, who was the ‘father of the gods’, and the creator of all things which exist in heaven and earth. He formed himself out of the matter which he himself produced, and he was identified with the night-sun at the moment when it was about to rise for a new day, and thus typified matter about to change its form of existence, or matter about to come into existence, and resurrection and new birth generally.” (Budge 1896:186)

Indeed, long before all the other trappings of Egyptian culture had been established, the people of the Nile valley already buried alongside their dead terracotta jars filled with these dung beetles. What was it about the behavior of the insect species *Scarabaeus sacer* that so irrevocably struck the imagination of these early Egyptians? Here was a creature that attracted attention by its relentless toil of rolling a large ball along, then buried itself deep underground with its loot. Eventually, what appeared to be the same ball resurfaced with a new beetle within, ready to burst forth. For a humanity in need of tales of rebirth after burial, how could you ask for a more compelling symbol?

Once adopted, the beetle rewarded Egyptians with other potent symbolic meanings. The globe it pushed on the surface evoked the solar globe overhead, and Egyptians liked to imagine the sun as pushed along by an invisible cosmic scarab. The illusion that scarabs reproduced asexually by spontaneous generation satisfied the Egyptians' longing for an explanation to the mystery of the beginning of the world, which they could only explain by such an act of spontaneous generation (i.e.: The scarab solved the vexing paradox of the chicken and the egg). As the god Khepri, the scarab became a creator god, as well as the agent of the daily rebirth of the sun.

But despite the privileged place of the scarab in the collective imagination of Egyptians, "it was not until two thousand years later, during the sixth dynasty of the Old Kingdom that crafted scarabs first appeared in ancient Egypt" (Redford 2001:180). Initially, these "artificial scarabs" were simply images imbued with the same aura of rebirth as the insect itself, and were used strictly as amulets. But once Egyptians realized that the underside of the scarab could become a vehicle for the expression of secondary symbolism, scarabs diversified into countless styles and uses.

The first obvious step was to supplement the power of the scarab by engraving an image or the name of another god, often that of the king—the living god of Egypt. One step removed was the inscription of an epithet referring to the god. Again, this was often a reference to the living god, such as *Master of Upper and Lower Egypt*. Alternately, Egyptians engraved a variety of auspicious messages with and without recourse to divinities. During the Middle Kingdom and Second Intermediate Period, there was a trend towards completely abstract, geometric decoration with increasingly complicated designs and borders. Scarabs inscribed with the name and title of their owner were used as seals, often worn as bezels on finger rings (Egyptians did not have locks on doors or coffers. The only security from theft was provided by tamper-evident clay seals).

But, according to Andrews (1994:53), scarabs "soon lost their preeminence as seals to the solid-metal signet ring, which was far better able to withstand the pressure exerted during sealing." Starting with the New Kingdom, scarabs found new uses as commemorative objects, used much like commemorative medals are today. Redford (2001:180) notes that Amenhotep III issued sixty kinds to commemorate his marriage to Queen Tye, six for his diplomatic marriage to the princess of Mittani Gilukherpa, a dozen to celebrate the completion of a pleasure lake in Thebes, and two more series to vaunt his prowess as big game hunter. It is also during the New Kingdom that scarabs were made in the honor of great pharaohs of the past (such as Thutmose III).

The vast majority of the production was fashioned out of material that was inexpensive and easy to work with: faience and soapstone. Soapstone (steatite) was well suited to the manufacture of scarabs, as it is naturally soft and easy carved and polished, but can thereafter be hardened by the application of an attractive colored glaze. Consequently, soapstone scarab amulets worn on a simple cord were accessible to all layers of Egyptian society. People of means preferred to wear scarabs made of more valuable materials (gems, precious metals), within gold or silver settings.

Although most scarabs were intended to be worn by the living, a different type of scarab, the *heart scarab*, was developed after the Middle Kingdom specifically for mortuary use. Placed on or in the mummy, large as the palm of the hand, inscribed with Chapter 30B of the Book of the Dead, and almost invariably made of some green material, its "purpose was to ensure that the heart, regarded as the seat of intellect and conscience,

would not bear false witness against the deceased in the Hall of Judgment as the opening lines ‘Oh my heart, oh my mother. . . stand not up against me as witness,’ reveal” (Redford 2001:180). Andrews (1994:56) takes a more cynical view of their intended purpose: “it would allow anyone who possessed it to live a totally reprehensible life and still enter the heaven.”

Scarabs were found to be such ideal conveyors of messages, that other creatures—cats, ducks, frogs, hedgehogs, etc.—were carved into objects analogous to scarabs, which are termed “scaraboids” by archeologists. The ‘diversification’ of scarabs would not end there, as scarabs quickly became a popular export for merchants, who spread them all over the ancient world, occasionally fostering local derivatives of the Egyptian tradition. Amusingly, two thousand years ago, Roman travelers in Egypt commonly brought back to their friends as curios the same handful of scarabs as modern tourists do today.

Ancient Stela Of Piankhi ,King Of Napata, Rightful Ruler & Maintainer Of Maat

<https://www.ancientpages.com/2018/04/25/ancient-stela-of-piankhi-king-of-napata-rightful-ruler-and-maintainer-of-maat/>

The Victory Stela of King Piankhi is an important surviving artifact related to the historical period when the Nubian King Piye (formerly called *Piankhi*) invaded and conquered Egypt, that at the time, had no central power. He came into possession of Upper Egypt and established the 25th Egyptian Dynasty, named also Kushite or **Napata Dynasty**.



Known as Piankhi the Great, he was proclaimed King of the old kingdom of Kush and ruled ca. 743-712 BC. It is believed Piankhi was son of Kashta of the Kushite Dynasty and his mother was Pebatjma, a Nubian queen dated to the 25th Dynasty of Egypt.

In his book "World's Great Men of Color", J. A. Rogers wrote about Piankhi:

"During his reign of approximately thirty-two years (c. 744 -712 B.C.), Piankhi expanded greatly the boundaries of his ancestral domain through the force of arms; but he never engaged in military activity if it could be gracefully avoided, and the national interests and imperial honor otherwise preserved. In short, Piankhi was primarily a patron of the pursuits of peace..."

Stela Tells About The King's Deeds

The stela, with a 159-line inscription, recounts Piankhi's accomplishments and justifies his kingship over all of Egypt. It describes Piankhi's military campaign northward and how he achieved his success. It is said that Piankhi, the Nubian king and pharaoh of Egypt, fought against a coalition organized by the princes (Nimlot from Hermopolis and princes Osorkon IV, Iupet II and Sheshonq V) of the Delta under the leadership of Tefnakht.



Stela of Piankhi (Piye) - (743-712 BC)

After receiving the surrender of Hermopolis in Middle Egypt, and conquering Memphis, Piankhi received oaths of fealty and tribute from all his conquered adversaries.

The inscription also says that Piankhi had certain and rather unusual personality traits. As a conqueror, he favored treaties and alliances instead of bloodshed, forgave his enemies and made special devotions to the gods of the northern towns fallen to his armies.

Despite his victory, Piankhi did not expand his rule over the north of Egypt and focused his reign over Thebaid (a region of southernmost nomes of Upper Egypt, from Abydos to Aswan) and the western desert oases.

His next step was to withdraw to Napata, in the Kingdom of Kush, located along the Nile River just south of Egypt, in an area between modern-day Aswan and Meroë, Sudan.

On the walls of his new temple, Piankhi memorialized his success on the stela and remained in his capital until he died and was buried in the royal cemetery at el-Kurru, just outside the capital of Napata, in 714 BC.

He was considered by many a holy king who ruled by the will of Amun. He was also a rightful ruler who deeply respected and maintained [Maat principles](#).

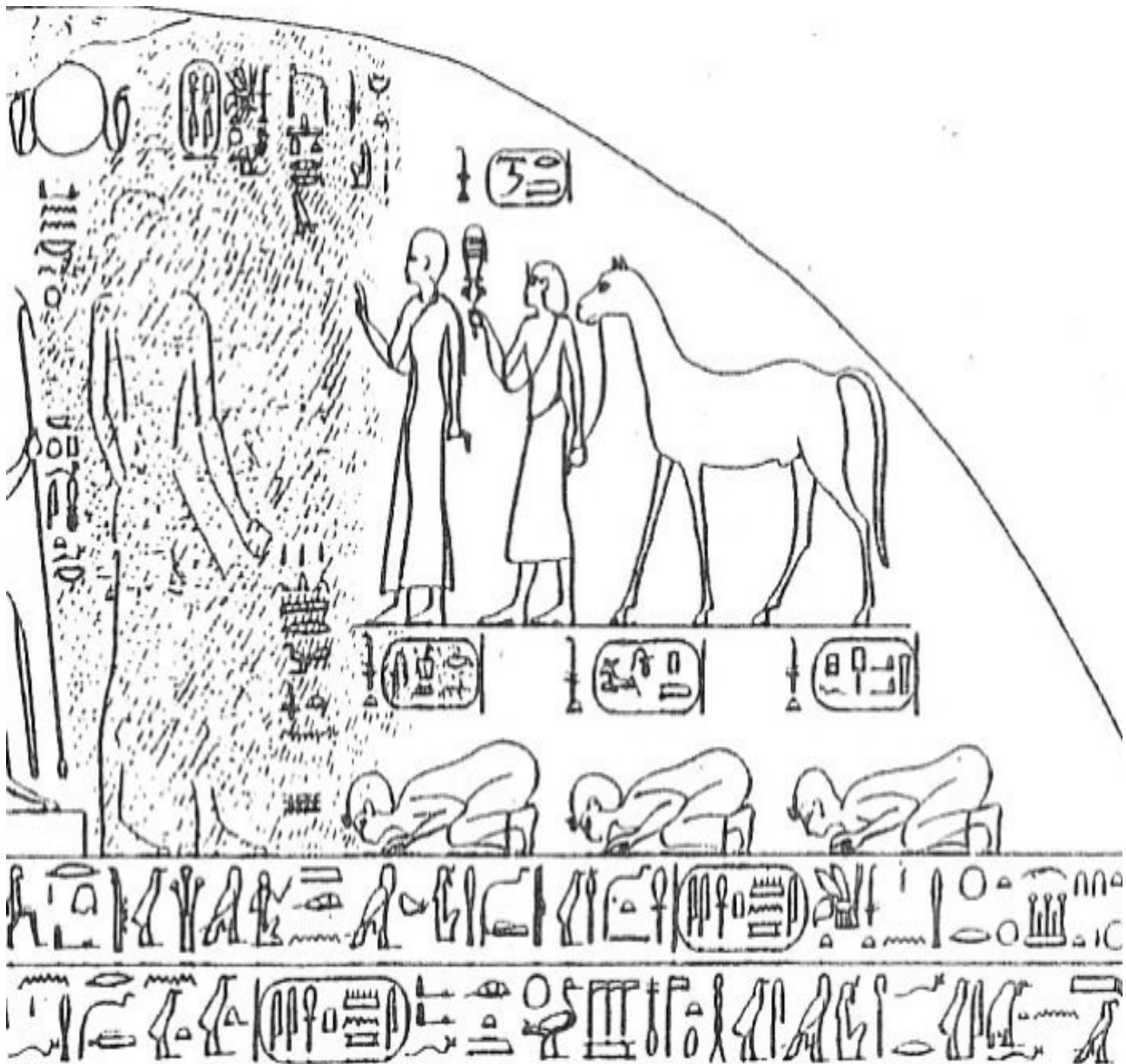


What Does The Stela Depict?

The large and impressive stela of pink granite, with rounded top that measures 180 cm by 180 cm (about 6ft) high and 43 cm thick, is now stored in the Museum of Cairo. It was discovered (almost intact) in the temple of the god Amun-Re at Gebel Barkal (Napata) by a native Egyptian officer of the Sudanese government in 1862 and the artifact dates back to the 21st year of Piankhi's reign.



As described by Breasted, J. H. in "Ancient Records of Egypt", the Victory Stela depicts the god Amun of Napata enthroned and accompanied by the goddess Nut, standing behind him. Piankhi, standing behind these two divine figures, is approached by Namlot, the ruler of Hermopolis, who is shown leading a horse and shaking a [sistrum](#). Above him, there is a short inscription: "King Namlot."



Drawing of the upper-right part of the victory stela of pharaoh Piankhi (Piye), depicting Piye being tributed by four conquered Nile Delta rulers: Nimlot (holding an horse) and his queen (before him), Osorkon IV, Iuput II and Pefjtjauawybast. Image credit: Wikipedia

A woman, standing with uplifted right hand, preceding Namlot, represents "the king's-wives," the women of Namlot, who appeared before Piankhi in the palace at Hermopolis. The three defeated Libyan kings (Osorkon, Yewepet and Pefnefdibast) bow themselves down at Piankhi's feet, recognizing his total supremacy. Behind Nut, there are five other princes approaching the king Piankhi and all of them are shown kissing the earth at Piankhi's feet.

The Piankhi Stela does not give any hint of the development of the Nubian Kingdom, instead it discloses its existence as a full-developed power and strongly suggests that King Piankhi must have come to the throne in Napata about 741 BC.





Piye and the 25th Dynasty by Jimmy Dunn

<http://www.touregypt.net/featurestories/piye.htm>

The 25th Dynasty of Egypt are apparently a rather confusing period for Egyptologists. It represents a fine example of the complexity of studying Egyptian history. For example, the following table provides the king's list offered by a number of different authoritative sources:

A History of Ancient Egypt	Chronicle of the Pharaohs	Who Were the Pharaohs	Monarchs of the Nile	Atlas of Ancient Egypt	Oxford History of Ancient Egypt
25th Dynasty					
Piankhy	Piankhi (Piyi)	Pi(ankh)i	Piye	Kashta	Piy
Shabaka	Shabaka	Shabako	Shabaka	Piye	Shabaqo
Shebitku	Shebitku	Shabitko	Shabataka	Shabaka	Shabitgo
Taharqa	Taharqa	Taharqo	Taharqa	Shebitku	Taharqo
Tantamani	Tanutamun	Tanutamani	Tanutamun	Taharqa	Tanutamani
				Tantamani	

It should be noted that the authors of all these books are highly accredited Egyptologists.

Actually, there is a fair amount of consistency in the order of the lists, once the uninitiated to Egyptology understand that the names can appear with very different spellings. But, for example, let's take a more detailed look at the reign given to just one of the kings. Arbitrarily, we will look at Shabaka, who, for the most part, is considered the second ruler of the 25th Dynasty:

Book	Reign
A History of Ancient Egypt	716-702
Chronicle of the Pharaohs	716-702
Who Were the Pharaohs	No Dates Provided
Monarchs of the Nile	717-708
Atlas of Ancient Egypt	712-698
Oxford History of Ancient Egypt	716-702

Note that, with the exception of Monarchs of the Nile, all give the same number of years for Shabaka's reign. This is obviously because it is much easier for Egyptologists to determine the length of a ruler's reign than it is for them to determine the exact dates of the reign.

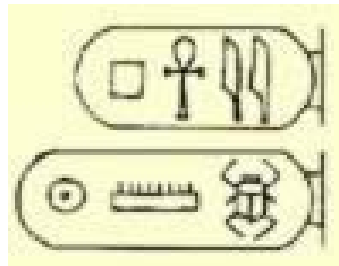
More interesting, perhaps, is how they classify this dynasty in the overall history of Egypt. This history is divided into major time periods, consisting of the Early Dynastic Period, Old Kingdom, First Intermediate Period, Middle Kingdom, Second Intermediate Period, New Kingdom, Third Intermediate Period, Late Period, and the Greco/Roman Period. However, some of the books even vary on these classical divisions. But, for example, we find the following:

Book	25th Dynasty
A History of Ancient Egypt	Late Period
Chronicle of the Pharaohs	Third Intermediate Period
Who Were the Pharaohs	Unstated
Monarchs of the Nile	Third Intermediate Period
Atlas of Ancient Egypt	Split between Third Intermediate Period and Late Period
Oxford History of Ancient Egypt	Third Intermediate Period

To make matters somewhat worse, though probably correct, most references overlap this dynasty with other periods.

Regardless of the problems, this is an interesting period in Egypt's history, as well as an example of an often reoccurring theme. We see that when Egypt is weak, [Nubia](#) becomes strong, and when Egypt is strong, Nubia suffers. However, this is the first time that the ruled becomes the rulers.

Piye



Most references point to Piye as being the first ruler of the 25th Dynasty. Obviously, different references refer to him under different names. We believe he ruled Kush ([Nubia](#)) from about 750 to 719 BC. Piankhi was his birth name. But in various references, we see his birth name referred to as Piankhy, Piye, Piy and Piyi. However, some references point out that his true name was Piye, and that this was wrongly read as Piankhi. His Throne Name was Men-kheper-re, meaning "The Manifestation of Re Abides"). But this name too will vary, being also spelled Menkheperre. Of course, this king, as most others, had several other names which are not generally provided.



Piye ascended the Nubian (Kushite) throne (or at least its northern half) as the successor of Kashta, which explains why at least one reference refers to Kashta as the founder of the 25th Dynasty. Kashta apparently had made some earlier advances into Egypt. But it was Piye who, for the first time, consolidated the rulership of Nubia and Egypt.

From the earliest dynastic periods, Nubia was always a matter of conquest for the Egyptian pharaohs, and as such, much of Nubia was often under the control of Egypt. At times, it was very much a part of Egypt, and the customs of Nubia were a reflection of those in at least Upper Egypt. This perhaps explains Piye's seemingly strong emotional ties with Egypt, what he considered to be part of his motherland, even though he was not from Egypt proper.



So at least towards the end of the Third Intermediate Period, when Egypt seems to have surrendered to chaos with four kings claiming rule within Egypt, as well as a number of local chieftains exercising control, particularly in the Delta, Piye decided to step in and fix Egypt's problems.

Kashta had a stele erected at the [Elephantine Temple of Khnum](#) (current day Aswan), but in the early years of Piye's reign, he extended his rule to [Thebes](#) itself. There, he had his sister, Amenirdis I, named as the successor of Shepenwepet I, who had the title, "[God's Wife of Amun](#)". Shepenwepet I was the sister of Rudamun of the Theban [23rd Dynasty](#), and apparently both Rudamun and Piye were recognized at Thebes at the same time. After the death of Rudamun, the Theban royal line seems to have abandoned Thebes in favor of [Hierakleopolis](#), where Pefthjauawy-bast, the last king of his dynasty remained an ally of Piye.



Amenirdis I as Wife of Amun

Soon, Piye was given a reason to intervene further north. [Tefnakhte](#) (a Lybian), the Prince of Western Egypt based in the Delta city of [Sais](#) extended his control south by taking the city of [Memphis](#), as well as the old Middle Kingdom of Itj-tawy (Lisht). At first, Piye merely checked Tefnakhte's movement south with a pair of naval battles in Middle Egypt, though he left the Saite rulers in control of the North.



However, after spending New Years in Nubia, Piye returned to Thebes in time for the great [Opet Festival](#), and subsequently set about taking the remainder of Egypt under his control. His troops moved north, capturing three towns, and killing one of Tefnakhte's sons in the process. Soon, Piye attacked the city of Ashmunein which was ruled by Nimlot, once an ally of Piye. Using wooden siege towers, the city fell after five months.

Further North, Hierakleopolis, ruled by Piye's loyal ally, King Peftjauwybast, had been threatened by Tefnakhte, but the capture of Nimlot relieved the pressure on Hierakleopolis, and soon Piye had control of every major center south of Memphis, as well as capturing another of Tefnakhte's sons.

The only real obstacle left for Piye was Memphis, the ancient capital of Egypt. While the city was heavily fortified and defended, as well as the water of the Nile protecting its walls, Piye was able to use the masts of boats and ships in the Memphite harbor to assault the city and scale the walls. In very short order, [Memphis](#) too was bought under his control. It is said that his first act was to protect the temple of [Ptah](#), and then to go there himself to be anointed and to worship.

With the capture of Memphis, most of the Delta rulers soon yielded to the Kushite king. One notable exception was Tefnakhte, who even went so far as to mount another, but unsuccessful campaign against Piye. Finally, he submitted to Piye's rule of Egypt, taking an oath of loyalty.

After conquering Egypt, Piye simply went home to Nubia, and to our knowledge, never again returned to Egypt. He is portrayed as a ruler who did not glory in the smiting of his adversaries, as did other kings, but rather preferred treaties and alliances. He left the rule of the country largely in the hands of his vassals, but recorded his victories on a stela (called the [Victory Stela](#), now in the Egyptian Museum) at Napata. He left few monuments in Egypt, other than an expansion of the [Temple of Amun](#) at Thebes (current day [Luxor](#)). Later, Tefnakhte would again claim kingdom and as the founder of the [24th Dynasty](#), rule at least the western Delta. However, later successors to Piye would consolidate their control over Egypt, at least for a time.

Upon Piye's death, he was buried at El-Kurru, where he erected a small pyramid resembling the tall, narrow structures that had been built above many private tombs of Egypt's New Kingdom.



RO-Piankhi-GE-07-003-950-105mm-gray

statue-of-goddess-bastet-in-the-name-of-king-piankhi.



- Piankhi and his descendants became Egypt's twenty fifth Dynasty. After his victory, Piankhi erected a monument in his homeland of Kush. It tells the story of his military triumph, which he viewed as the restoration of Egypt's glory.



STO.VS.01121.P.02





FACTS

- He conquered Egypt to reunify it and fill it with monuments
- United two kingdoms along the Nile
- Nickname was Piye
- Fought Egypt because he believed the gods wanted him to rule
- He had two throne names: Usimare and Sneferre



PIANKHI'S DEATH

- Had an Egyptian burial
- Was buried with his favorite four horses
- Was buried in El-Kurru near Jebel Barkal (Northern Sudan)
- After he died, his brother Shabaka took control.
- First Pharaoh in 500 years with an honored burial



Neferkare Shabaka (or **Shabako**) was the third [Kushite pharaoh](#) of the [Twenty-fifth Dynasty of Egypt](#), who reigned from 705–690 BC.

Shabaka's timeline in the 25th dynasty

The archaeological evidence now in 2016/2017 firmly favours a Shebitku-Shabaka succession. Gerard Broekman's [GM](#) 251 (2017) paper shows that Shebitku reigned before Shabaka since the upper edge of Shabaka's NLR #30's Year 2 Karnak quay inscription was carved over the left-hand side of the lower edge of Shebitku's NLR#33 Year 3 inscription.[\[4\]](#) This can only mean that Shabaka ruled after Shebitku.

Critically, Frederic Payraudeau writes in French that "[the Divine Adoratrix](#) or [God's Wife of Amun Shepenupet I](#), the last Libyan Adoratrix, was still alive during the reign of Shebitku because she is represented performing rites and is described as "living" in those parts of the Osiris-Héqadjet chapel built during his reign (wall and exterior of the gate)[\[5\]](#)[\[3\]](#) In the rest of the room, it is [Amenirdis I](#), Shabaka's sister), who is represented with the Adoratrix title and provided with a coronation name. The succession [Shepenupet I](#) - [Amenirdis I](#) as [God's Wife of Amun](#) or Divine Adoratrix thus took place during the reign of Shebitku. This detail in itself is sufficient to show that the reign of Shabaka cannot precede that of Shebitku.[\[6\]](#)

The construction of the tomb of Shebitku (Ku. 18) resembles that of [Piye](#) (Ku. 17) while that of Shabaka (Ku. 15) is similar to that of [Taharqa](#) (Nu. 1) and [Tantamani](#) (Ku. 16).[\[7\]](#)[\[6\]](#) This also favours a Shebitku-Shabaka succession in the 25th dynasty. One of the strongest evidence that Shabaka ruled after Shebitku was demonstrated by the architectural features of the Kushite royal pyramids in El Kurru. Only in the pyramids of Piye (Ku 17) and Shebitku (Ku 18) are the burial-chambers open-cut structures with a corbelled roof, whereas fully tunnelled burial chamber substructures are found in the pyramids of Shabaka (Ku 15), Taharqa (Nu 1) and Tantamani (Ku 16), as well as with all subsequent royal pyramids in El Kurru and Nuri.[\[8\]](#)

The fully tunnelled and once decorated burial chamber of Shabaka's pyramid was clearly an architectural improvement since it was followed by Taharqa and all his successors.[9] The pyramid design evidence also shows that Shabaka must have ruled after—and not before—Shebitku.

In the Cairo CG 42204 of the [High Priest of Amun, Haremakhet](#)—son of Shabaka—calls himself as "king's son of Shabaka, justified, who loves him, Sole Confidant of king Taharqa, justified, Director of the palace of the king of Upper and Lower Egypt Tanutamun/[Tantamani](#), may he live for ever." [10] However, no mention of Haremakhet's service under Shebitku is made; even if Haremakhet was only a youth under Shebitku, this king's absence is strange since the intent of the statue's text was to render a chronological sequence of kings who reigned during Horemakhet's life, each of their names being accompanied by a reference to the relationship that existed between the king mentioned and Horemakhet. [11] This implies that when Haremakhet was born, king Shebitku was already dead which would favour a Shebitku-Shabaka succession.

Payraudeau notes that Shebitku's shabtis are small (about 10 cm) and have a very brief inscription with only the king's birth name in a cartouche preceded by "the Osiris, king of Upper and Lower Egypt" and followed by mꜣ'-ḥrw. [12] [6] They are thus very close to those of Piye/Piankhy [42 – D. Dunham, (see footnote 39), plate 44.]. However, Shabaka's shabtis are larger (about 15–20 cm) with more developed inscriptions, including the quotation from the Book of the Dead, which is also present on those Taharqa, Tanouetamani and [Senkamanisken](#). [6] All this evidence suggests that Shebitku ruled before Shabaka. Finally, Payraudeau observes that in the traditional Shebitku-Shabaka chronology, the time span between the reign of Taharqa and Shabaka seems to be excessively long. He notes that Papyrus Louvre E 3328c from Year 2 or Year 6 of Taharqa mentions the sale of a slave by his owner who had bought him in Year 7 of Shabaka, that is 27 years earlier in the traditional chronology but if the reign of Shabaka is placed just before that of Taharqa (with no intervening reign of Shebitku), there is a gap of about 10 years which is much more credible. [13]

The respected German scholar Karl Jansen Winkeln also endorsed a Shebitku-Shabaka succession in a JEH 10 (2017) N.1 paper titled 'Beiträge zur Geschichte der Dritten Zwischenzeit', Journal of Egyptian History 10 (2017), pp. 23–42 when he wrote a postscript stating "Im Gegensatz zu meinen Ausführungen auf dem [2014] Kolloquium in Münster bin ich jetzt der Meinung, dass die (neue) Reihenfolge Schebitku—Schabako in der Tat richtig ist..." or 'In contrast to my exposition at the [2014] Munster colloquium, I am now of the opinion that the (new) succession Shebitku-Shabako is in fact correct...' [14]

Family

Shabaka is thought to be the son of King [Kashta](#) and [Pebatjma](#), although a text from the time of [Taharqa](#) could be interpreted to mean that Shabaka was a brother of [Taharqa](#) and hence a son of [Piye](#).

Shabaka's Queen Consort was [Qalhata](#), according to Assyrian records, a sister of [Taharqa](#). Shabaka and Qalhata were the parents of King [Tantamani](#) and most likely the parents of King [Shebitku](#) as well. [2]

It is possible that Queen [Tabekenamun](#) was a wife of Shabaka. [15] She is thought by some to be a wife of [Taharqa](#). [2]

Shabaka's son [Haremakhet](#) became [High Priest of Amun](#) and is known from a statue and a fragment of a statue found in Karnak. [2] A lady named Mesbat is mentioned on the sarcophagus of Haremakhet and may be his mother. [15] Shabaka is the father of at least two more children, but the identity of their mother is not known. [Piankharty](#) later became the wife of her (half-)brother [Tantamani](#). She is depicted on the Dream Stela with him. Isetemkheb H likely married [Tantamani](#) as well. She was buried in [Abydos, Egypt](#). [2]

Biography

Shabaka succeeded his uncle [Shebitku](#) on the throne, and adopted the throne name of the [Sixth Dynasty](#) ruler [Pepi II Neferkare](#). Shabaka's reign was initially dated from 716 BC to 702 BC by [Kenneth Kitchen](#). However, new evidence indicates that Shebitku died around 705 BC because [Sargon II](#) (722–705 BC) of Assyria states in an official inscription at Tang-i Var (in Northwest Iran)—which is datable to 706 BC—that it was [Shebitku](#), Shabaka's predecessor, who extradited Iamanni of [Ashdod](#) to Shebitku as king of Egypt.[\[16\]\[17\]](#) This view has been accepted by many Egyptologists today such as Aidan Dodson,[\[18\]](#) Rolf Krauss, David Aston, and Karl Jansen-Winkel[\[19\]](#) among others because there is no concrete evidence for coregencies or internal political/regional divisions in the Nubian kingdom during the Twenty-fifth Dynasty. This point was also stressed by Dan'el Kahn in a 2006 article.[\[20\]](#) All contemporary records suggest that the Nubian Pharaohs ruled Egypt with only a single king on the throne, while [Taharqa](#) states explicitly on one of his [Kawa](#) steles that he assumed power only after the death of his brother, Shebitku.[\[21\]](#)

Shabaka's reign is significant because he consolidated the Nubian Kingdom's control over all of Egypt from Nubia down to the Delta region. It also saw an enormous amount of building work undertaken throughout Egypt, especially at the city of [Thebes](#), which he made the capital of his kingdom. In [Karnak](#) he erected a pink granite statue of himself wearing the twin crowns of [Egypt](#). Shabaka succeeded in preserving Egypt's independence from outside foreign powers—especially the [Neo-Assyrian Empire](#) of [Sargon II](#). The most famous relic from Shabaka's reign is the [Shabaka Stone](#) which records several Old Kingdom documents that the king ordered preserved.[\[22\]](#)

Also notable is the Shabaka Gate, a large stone door unearthed by archeologists in 2011 and believed to have guarded the room where the king's treasures were stored. Despite being relative newcomers to Egypt, Shabaka and his family were immensely interested in Egypt's past and the art of the period reflects their tastes which harked back to earlier periods. Shabaka would grant refuge to king Iamanni of [Ashdod](#) after the latter fled to Egypt following the suppression of his revolt by Assyria in 712 BC. <https://en.wikipedia.org/wiki/Shabaka>

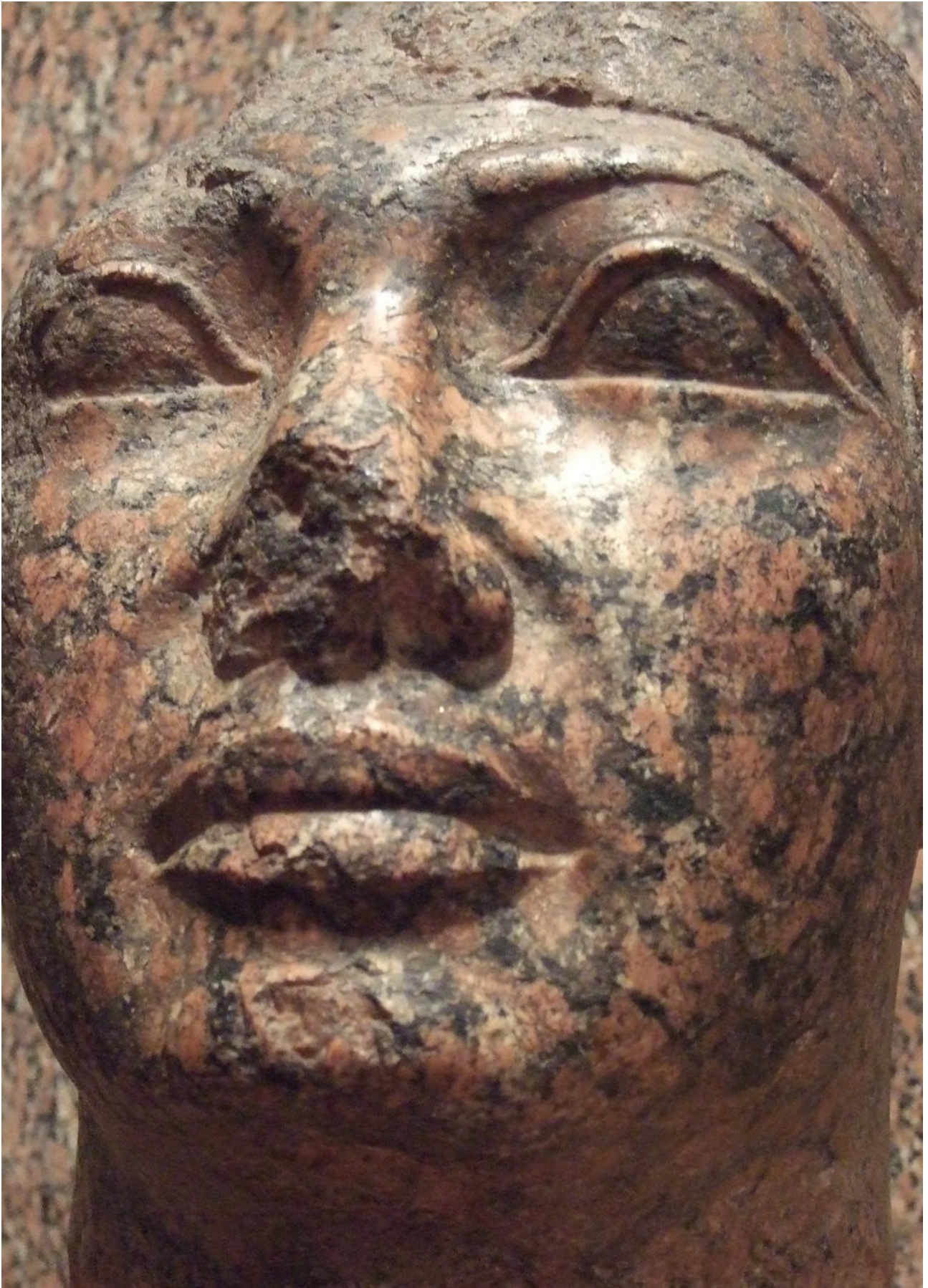
The **Shabaka Stone**, sometimes Shabaqo, is a relic incised with an ancient Egyptian religious text, which dates from the [Twenty-fifth Dynasty of Egypt](#).[\[1\]](#) In later years, the stone was likely used as a [millstone](#), which damaged the [hieroglyphs](#). This damage is accompanied by other intentional defacements, leaving the hieroglyphic inscription in poor condition.



Shabaka Stone on display in The [British Museum](#).

On the Shabaka Stone

<http://www.maat.sofiatopia.org/shabaka.htm>



Shebitku

<https://mysteryzone.wordpress.com/ancient-mysteries/ancient-egypt/shebitku/>



King Shebitku donation stela, depicting the pharaoh making an offering to Horus of Phabaitos.

Shebitku (or Shabatka) was the third king of the Twenty-Fifth Dynasty of Egypt and ruled (707/706 BC-690 BC) according to Dan'el Kahn's most recent academic research. He was the nephew and successor of [Shabaka](#). His prenomen or throne name, Djedkare, means "Enduring is the Soul of Re."

In 1999, an Egypt-Assyrian synchronism from the Great Inscription of Tang-i Var in Iran was re-discovered and re-analysed. Carved by Sargon II of Assyria (722-705 BC), the inscription dates to the period around 707/706 BC and reveals that it was Shebitku, king of Egypt, who extradited the rebel king Iamanni of Ashdod into Sargon's hands, rather than Shabaka as previously thought. The pertinent section of the inscription by Sargon II reads:

"I (scil. Sargon) plundered the city of Ashdod, Iamani, its king, feared my weapons and...He fled to the region of the land of Meluhha and lived there stealthfully. Shapataku' (Shabatka) king of the land of Meluhha, heard of the might of the gods Ashur, Nabu and Marduk which I had demonstrated over all lands... He put Iamani in manacles and handcuffs...he had him brought captive into my presence."

The Tang-i Var inscription dates to Sargon 15th year between Nisan 707 BC to Adar 706 BC. This shows that Shebitku was ruling in Egypt by April 706 BC at the very latest, and perhaps as early as November 707 BC to allow some time for Iamanni's extradition and the recording of this deed in Sargon's inscription. A suggestion that Shebitku served as Shabaka's viceroy in Nubia and that Shebitku extradited Iamanni to Sargon II during the reign of king Shabaka has been rejected by the Egyptologist Karl Jansen-Winkeln in *Ancient Egyptian Chronology*, which is the most updated publication on Egyptian chronology. As Jansen-Winkeln writes:

"there has never been the slightest hint at any form of coregency of the Nubian kings of Dynasty 25. Had Shabaka been ruler of Egypt in the year 707/706 and Shebitku was his "viceroy" in Nubia, one would definitely expect that the opening of diplomatic relations with Assur as well as the capture and extradition of Yamanni would have been part of Shabaka's responsibility. Sargon can also be expected to have named the regent of Egypt and senior king, rather than the distant viceroy Shebitku, Nubia. If, on the other hand, Shebitku was already Shabaka's successor in 707/706 BC, the reports of the Yamani affair become clearer and make more sense. It had hitherto been assumed that the Nubian king (Shabaka) handed over Yamani more or less immediately after his flight to Egypt. Now it appears...certain that Yamani was only turned over to the Assyrians a couple of years later (under Shebitku instead)."

Consequently, Shebitku's reign can be dated to c.707 or 706 BC (at the very latest) to 690 BC.

Alleged Coregency of Shebitku

Turin Stela 1467, which depicts Shabaka and Shebitku seated together (with Shebitku behind Shabaka) facing two other individuals across an offering table, was once considered to be clear evidence for a royal co-regency between these two Nubian kings in William Murnane's 1977 book on Ancient Egyptian Coregencies. However, the Turin Museum has subsequently acknowledged the statue to be a forgery. Robert Morkot and Stephen Quirke who analysed the stela in a 2001 article, also confirmed that the object is a forgery which cannot be used to postulate a possible coregency between Shabaka and Shebitku.

Reign Period

During King Shebitku's reign, there was initially a policy of conciliation with Assyria which was marked by the formal extradition of Iamanni back into Sargon II's hands. After Sargon II's death, however, Shebitku appears to have adopted a different policy by actively resisting any new Assyrian expansion into Canaan under Sennacherib, Sargon's successor. A stela from Kawa relates that Shebitku asked his 'brothers', including Taharqa, to travel north to Thebes from Nubia. The Nubian army travelled along with Taharqa presumably to fight the Assyrians at the Battle of Eltekh in 701 BC. Another stela records that when Jerusalem was under attack by the Assyrians, the king of Kush marched against Sennacherib. Shebitku joined in the resistance against Sennacherib and an Egyptian army was sent to Palestine, led by Shebitku's brother, Prince Taharqa. Shebitku also completed the decoration of the Temple of Osiris Heqadjet in Thebes during his reign. The Temple had been constructed under [Osorkon III](#). The decorations are notable for proving that Osorkon III's daughter, Shepenupet I was still the serving God's Wife of Amun at Karnak and had outlived her two brothers [Takehot III](#) and Rudamun by at least three full decades. In 690 BC, Shebitku died and was succeeded by Taharqa.

Secondly, Shebitku's Year 3, 1st month of Shemu day 5 inscription in Nile Level Text Number 33 has been assumed to record a coregency between Shabaka and Shebitku among some scholars. This Nile text records Shebitku mentioning his appearing xai in Thebes as king in the temple of Amun at Karnak where "Amun gave him the crown with two uraei like Horus on the throne of Re" thereby legitimising his kingship. Jürgen von Beckerath argued in a GM 136 (1993) article that the inscription recorded both the official coronation of Shebitku and the very first appearance of the king himself in Egypt after comparing this inscription with Nile Level Text No.30 from Year 2 of Shebitku when Shabaka conquered all of Egypt. If correct, this would demonstrate that Shebitku had truly served as a coregent to Shabaka for 2 years.

Kenneth Kitchen, however, astutely observes that the "verb xai (or appearance) applies to any official 'epiphany' or official manifestation of the king to his 'public appearances'." Kitchen also stresses that the period around the first month of Shemu days 1-5 marked the date of a Festival of Amun-Re at Karnak which is well attested during the [New Kingdom Period](#), the 22nd Dynasty and through to the [Ptolemaic Period](#).

Hence, in the Third Year of Shebitku, this Feast to Amun evidently coincided with both the Inundation of the Nile and a personal visit by Shebitku to the Temple of Amun "but we have no warrant whatever for assuming that

Shebitku...remained uncrowned for 2 whole years after his accession." William Murnane also endorsed this interpretation by noting that Shebitku's Year 3 Nile Text "need not refer to an accession or coronation at all. Rather, it seems simply to record an 'appearance' of Shebitku in the temple of Amun during his third year and to acknowledge the god's influence in securing his initial appearance as king." In other words, Shebitku was already king of Egypt and the purpose of his visit to Karnak was to receive and record for posterity the god Amun's official legitimization of his reign. Hence, the evidence for a possible coregency between Shabaka and Shebitku is illusory at present.

Shebitku (also **Shabataka** or **Shebitqo**, formerly **Shabako**) was the second king of the [Twenty-fifth Dynasty of Egypt](#) who ruled from 714 BC-705 BC, according to the most recent academic research. He was a son of [Piye](#), the founder of this dynasty. Shebitku's prenomen or throne name, Djedkare, means "Enduring is the Soul of [Re](#)."[\[2\]](#) Shebitku's queen was Arty, who was a daughter of king Piye, according to a fragment of statue JE 49157 of the High Priest of Amun Haremakhet, son of Shabaka, found in the temple of the Goddess [Mut](#) in Karnak.[\[3\]](#)

Reign before Shabaka

Until recent times, Shebitku was placed within the 25th Dynasty between [Shabaka](#) and [Taharqa](#). Although the possibility of a switch between the reigns of Shabaka and Shebitku had already been suggested before by Brunet[\[4\]](#) and Baker had outlined nine reasons for the reversal,[\[5\]](#) it was Michael Bányai in 2013[\[6\]](#) who first published in a mainstream journal many arguments in favor of such a relocation. After him, Frédéric Payraudeau[\[1\]](#) and Gerard P. F. Broekman[\[7\]](#) independently expanded the hypothesis. The archaeological evidence now in 2016/2017 firmly favours a Shebitku-Shabaka succession. Gerard Broekman's [GM](#) 251 (2017) paper shows that Shebitku reigned before Shabaka since the upper edge of Shabaka's NLR #30 Year 2 Karnak quay inscription was carved over the left-hand side of the lower edge of Shebitku's NLR#33 Year 3 inscription.[\[8\]](#) This can only mean that Shabaka ruled after Shebitku.

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The construction of the tomb of Shebitku (Ku. 18) resembles that of Piye (Ku. 17) while that of Shabaka (Ku. 15) is similar to that of Taharqa (Nu. 1) and Tantamani (Ku. 16).[\[10\]\[1\]](#) One of the strongest evidence that Shabaka ruled after Shebitku was demonstrated by the architectural features of the Kushite royal pyramids in El Kurru. Only in the pyramids of Piye (Ku 17) and Shebitku (Ku 18) are the burial-chambers open-cut structures with a [corbelled](#) roof, whereas fully tunneled burial chamber substructures are found in the pyramids of Shabaka (Ku 15), [Taharqa](#) (Nu 1) and [Tantamani](#) (Ku 16), as well as with all subsequent royal pyramids in [El Kurru](#) and [Nuri](#).[\[11\]](#) The fully tunneled and once-decorated burial chamber of Shabaka's pyramid was clearly an architectural improvement since it was followed by Taharqa and all his successors.[\[12\]](#)

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Alleged coregency with Shabaka



Donation Stela of Shebitku, Metropolitan Museum

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Dan'el Kahn also carefully considered but rejected arguments against a division of the 25th dynasty kingdom under Shabaka's reign with Shabaka ruling in Lower and Upper Egypt and Shebitku, acting as Shabaka's junior coregent or viceroy, in Nubia in an important 2006 article. [25] Kahn notes that there was always only one Nubian king ruling over all of the 25th dynasty's domain including both Egypt and Nubia and that problems of communication and control "did not hinder the kushite king to be the supreme ruler of this vast territory." [26] Kahn stresses that the Great Triumphal stela of Piye indicates it took only 39 days to travel by boat from [Napata](#) to [Thebes](#) while the [Nitocris Adoption Stela](#) shows that "the time to travel the distance between [Memphis](#) (or possibly Tanis) and Thebes by boat (c.700 km or more for Tanis) is [only] 16 days." [27]

The Shabaka-Shebitku Coregency And The Supposed Second Campaign Of Sennacherib Against Judah: A Critical Assessment Frank J. Yurco

http://www.earlheinrich.com/Ancient%20Nubia/_Private/Yurco%20Shabaka-Shebitku%20Coregency.pdf

Pharaoh Piye of Dynasty XXV Taharqa Nubian Dynasty Kushite Dynasty Kush XXV Dynasty

<https://amenirdis.wordpress.com/>

"King Piye of Dynasty XXV, also known variously as Py, Piankhy and Piankh, reigned in Nubia for about 31 years between 747 and 716BC. He was the son of King Kashta and Pebatma, and married his sister, Peksater, and four other wives. Towards the end of the 8th Century BC, Egypt had grown so fragmented that the rulers at Napata (the capital of Nubia) sought to assert some control over it. In about 727, Piankhy began the absorption of Egypt. At that time, Tefnakhte, a ruler of various nomes in the western delta, advanced southward with a large army. Piankhy responded by marching his troops northward and defeated the Egyptians. Piye's Victory Stela, a large, round-topped stela of grey granite, was discovered in 1862 in the ruins of the temple of Amun at Napata at the foot of Gebel Barkal. This New Kingdom temple was much enlarged by Piankhy.

The Kushites did not view themselves as foreign invaders, but as restorers of order, reuniting the Two Lands in the names of the Egyptian gods. Piye ruled Egypt from the city of Napata. It is thought that Piye continued to reign as King of Upper Egypt for about 30 years, and that he never returned north to Egypt. Piye was buried in a pyramid at el-Kurru near Gebel Barkal, a site that would come to be occupied by the tombs of several later members of the dynasty. Dynasty XXV is known as the Nubian or Kushite dynasty, and comprised five rulers. The fourth of these was Taharqa.

Taharqa's (also spelled Tirhakah, Taharka, Manetho's Tarakos) reign can be dated from 690 BC to 664 BC. At the age of sixteen, he led the Egyptian army against the invading Assyrians in defence of his ally, Israel. Scholars have identified him with Tirhakah, king of Ethiopia, who waged war against Sennacherib during the reign of King Hezekiah of Judah (2 Kings 19:9; Isaiah 37:9).

In ca. 677 BC, the Assyrians, led by King Esarhaddon, attacked Egypt's eastern frontier near Sile with the intent of invasion aimed to pacify Arab tribes around the Dead Sea. Here they were defeated by the army of Taharqa. Three years later, in 674 BC, they attacked again. This time they defeated Taharqa and captured Memphis. While Taharqa withdrew southward, probably to Nubia, the Assyrians seized the entire royal court, including the queen and the heir apparent to the throne, and transported them as captives to Nineveh. It is thought that Taharqa died in 664 BC and was buried in his pyramid at Nuri near Napata. He was a prolific builder in Memphis and Thebes, especially at the Temple of Amun at Karnak. He also rebuilt or erected anew temples and shrines throughout Nubia.

Upon his death, Taharqa was succeeded by his nephew, Tanwetamani (ca. 664 BC). He reinvaded Egypt with a Kushite army, captured Memphis and attacked the Delta. After he killed Necho I in battle, the Delta vassals recognized him as King of Egypt, while Psammetichus fled to Assyria. Within a year (ca. 663 BC), the Assyrians returned to quell this rebellion. Tanwetamani was quickly defeated, and he withdrew to Thebes. The Assyrians followed once again, whereupon he withdrew to Napata. In retribution, the Assyrians burned and sacked Thebes.

Tanwetamani never returned to Egypt, and any effective Kushite pretensions to the throne of Egypt ended forever. For his loyalty, the Assyrians installed Psammetichus I of the Twenty-sixth Dynasty as king of most of the Egyptian Delta."

<http://dba.spearhead1944.com/KushiteEgyptian/KushiteEgyptian.htm>





Taharqa Pharaoh

Taharqa Pharaoh (25th Dynasty) Initiated Extensive Building in Both Egypt and Nubia

Taharqa the Nubian King 690 - 664 BC



<http://www.ancient-egypt.info/2012/01/taharqa-nubian-king-690-664-bc-taharqa.html>



Taharqa the Nubian King Statue

Taharqa the Nubian king - Taharqa pyramid - Taharqa in the bible

Taharqa was the 5th Pharaoh in ancient Egypt 25th dynasty ; Taharqa was king of Kush Kingdom (Taharqa The Nubian King) , Kush located in southern Egypt or Northern Sudan. Taharqa's father (Piye) was the first king who conquered Egypt and founded the 25th dynasty so Taharqa came from Nubia as we said before . Taharqa ruled Egypt more 26 years (690 BC - 664 BC) after Shebitku .

Taharqa's Family



Taharqa's Father : Piye

Taharqa's Mother : Abar

Taharqa's Wives : Unknown

Taharqa's brothers and sisters : Har , Pharaoh Taharqa , Queen Takahatenamun , God's Wife Shepenupet II, Queen Naparaye , Queen Qalhata, Queen Arty , Queen Tabekenamun and Khaliut

Taharqa's Children : Amenirdis II, Ushankhuru, Nesishutefnut

Invasion of Egypt by Assyrian and Taharqa's Defending

It was during his reign that the Assyrian enemies of Egypt in the last invasion of Egypt. Esarhaddon led several campaigns against Taharqa, which he recorded on several monuments. His first attack in 677 BC, to pacify Arab tribes around the Dead Sea, took him as far as the brook of Egypt.

Esarhaddon then to invade Egypt in the right year of the reign of Taharqa 17, after Esarhaddon had settled a revolt at Ashkelon. Taharqa defeated the Assyrians on that occasion. Three years later in 671 BC, the Assyrian king captured and sacked Memphis, where he captured many members of the royal family. Taharqa fled south, and Esarhaddon reorganized the political structure in the north, establishing Necho I as king at Sais. When returning to Assyria Esarhaddon he erected a victory stela showing Taharqa Ushankhuru the young son in bondage.

From the beginning of the Assyrian king, however, Taharqa intrigued in the affairs of Lower Egypt, and fanned numerous revolts. Esarhaddon died en route to Egypt, and it was left to his son and heir Assurbanipal again invade Egypt. Assurbanipal defeated Taharqa, who later fled to Thebes. Taharqa died in the city of Thebes in 664 BC and was replaced by his designated successor, a son of Shabaka Tantamani. Taharqa was buried at Nuri - Northern Sudan

Taharqa's Constructions (Taharqa's Pyramid at Nuri)



Taharqa built the Great Pyramid in the Napatan region . It was not particularly impressive additions made to the temple in the temple of Karnak and the new Kawa, and the temple on Mount Barkal

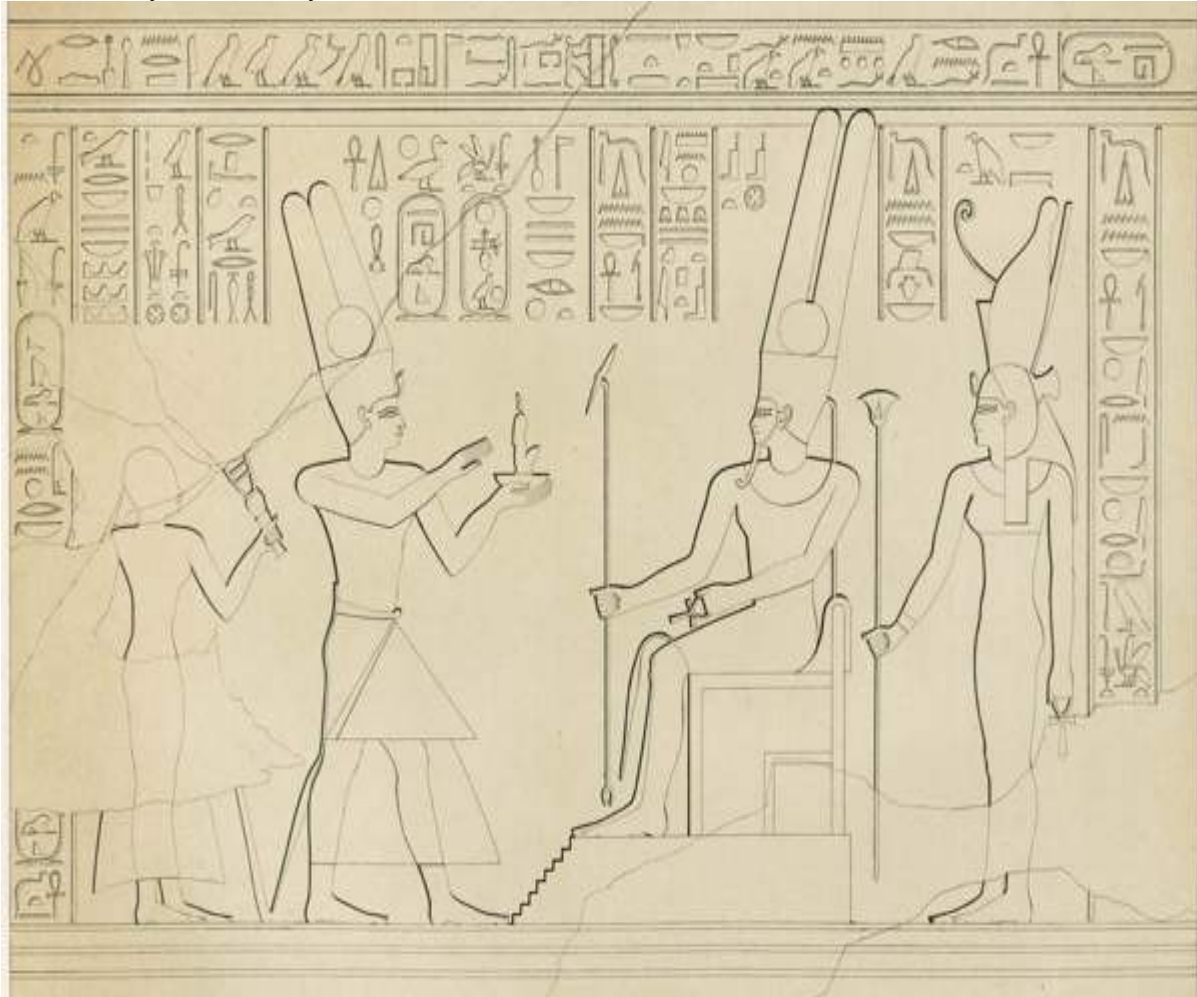


taharqa
213

Taharqa (about 690-664 BC)

<http://mathstat.slu.edu/~bart/egyptianhtml/kings%20and%20Queens/Taharqa.html>

Son Of Piye and Queen Abar. King Taharqa (690-664 BC) succeeded his brother Shabataka. He is regarded as a ruler who re-united the Land after the defeat against the Assyrians by Shabataka, which would have influenced internal rebellions. He is also regarded as the king who lost the entire land to the Assyrians shortly after .



*Taharqa followed by his mother Abar offering to the gods.
Gebel Barkal - room C. Lepsius [Denkmahler V](#)*

Taharqa's 26 year reign stands out from any other in the Third Intermediate Period by the extent of the building program he implemented in the first sixteen years of his reign, and the extent of the fighting against the Assyrians in the later years. Taharqa invested considerable resources into celebrating the glory of Amon, first in his native Kingdom of Napata, later in his Egyptian territories as well. Respectful of Egypt's cultural heritage, Taharqa set out to draw on the traditions of the Old and Middle Kingdoms, using new materials (previous Intermediate Period cash-strapped kings had taken to pilfering stone from older buildings) to restore and build anew. In the kingdom of Napata, he built in every important site: Sanam, Napata, Abu Dom, and Kawa. In Kawa particularly, he rebuilt and expanded a temple complex that became the second most important in Kush. In Egypt, it's at Karnak that he made the greatest impact, thanks to the man he installed as Mayor of the City: the great Nubian Mentuemhet, a man who took an extraordinary pride out of his title as a fourth prophet to Amon. At Karnak, the Sacred Lake structures, the kiosk in the first court, and the colonnades at the temple entrance are all owed to Taharqa and Mentuemhet. Memphis, the capital of the Old Kingdom and royal residence of Kushite kings also received much attention, respecting the importance of Ptah, despite the Kushite's devotion to Amun.

Taharqa also warred against the Assyrians in Sydon around 677 BC which caused Esarhaddon's campaigns against Lower Egypt in the following years. In 674 BC, King Esarhaddon of Assyria, angered over the Egyptian interference with his vassal states in Palestine and attacked Egypt. Taharqa swiftly rebuked their advance, and caused the invaders to retreat. But another three years later, in 671 BC, the Assyrians try again and succeed. The Delta subsequently falls into Assyrian possession while Taharqa escapes to Thebes. The Assyrians take Memphis, capture the royal queen and the crown prince and establish native puppet-chieftains and their representatives in all key positions. In Sais, a certain prince Nekau (Necho) swears allegiance to the Assyrians and his son is sent to Assyria for political training. As soon as the Assyrians leave the country to their Egyptian vassals, Taharqa drives his forces north again and regains full control of Egypt. In 669 BC Taharqa would have restored his rule over the complete Delta-region. In 667 BC, the Assyrians come back though, pushing much further south this time.

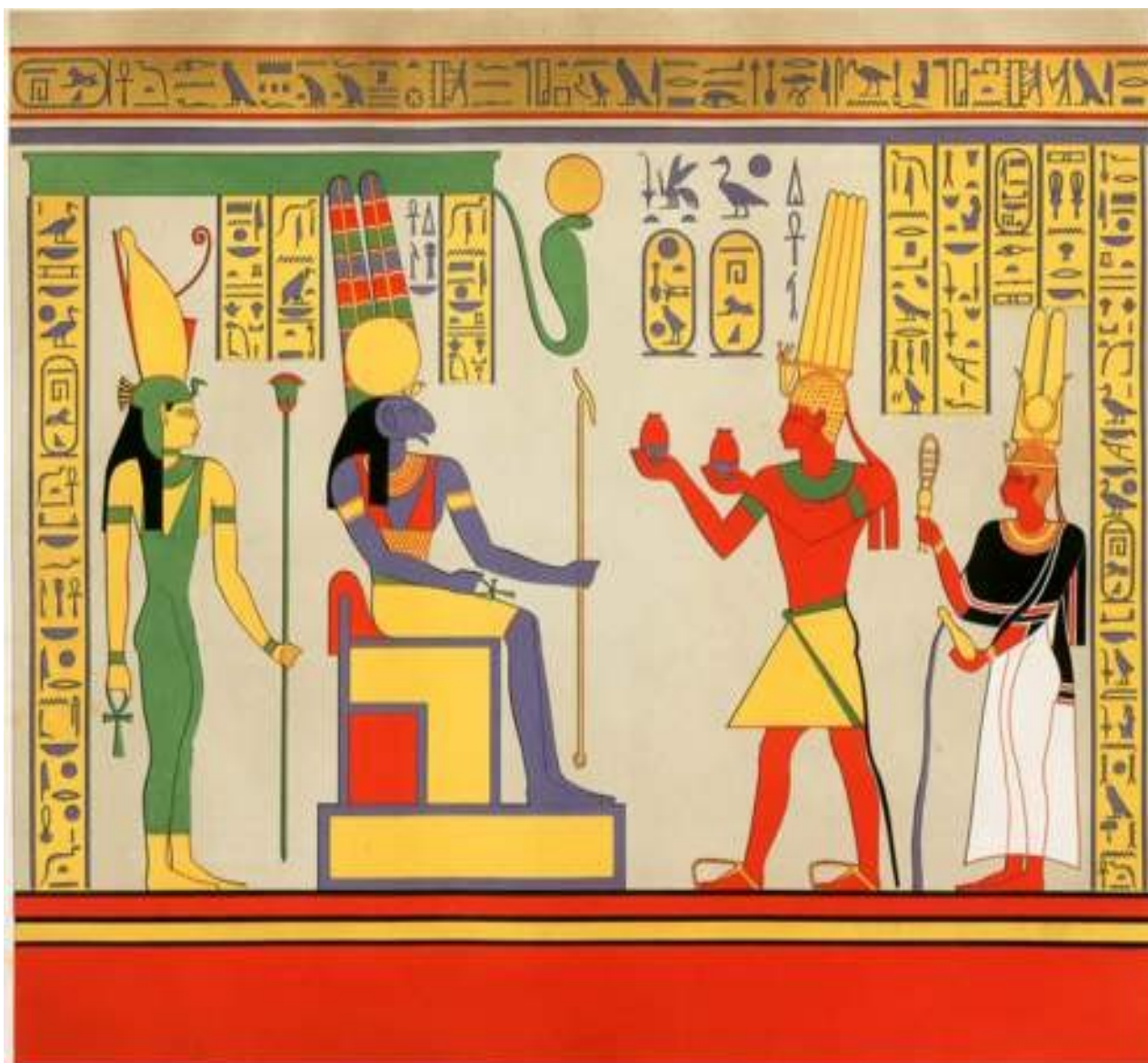
Taharqa flees to Napata this time and the Assyrians once again get Egyptian governors to pledge allegiance to Assyria. When they leave again, several local kings and governors plot to bring Taharqa back. But this time, the Assyrians squelch the insurrection by having all plotters assassinated. The only surviving Egyptian is Nekau, who had prudently abstained from participating in the plot while his son (the future Psamtik I) was still in the hands of the Assyrians. Taharqa now was betrayed a second time by the alien chiefs of the Delta and abandoned his hopes of ever regaining Egypt. Mentuemhet, the governor of Thebes, remained loyal to Taharqa, as did the Divine Adoratrice of Amon. (Text by Bart v. A.)



Burial: Pyramid Nuri 1 <http://users.pandora.be/royalnames/nubians/rulers/taharqo.htm>

Wives:

- **Tabekenamun** King's Daughter, King's Wife King's Sister etc. Daughter of Piye. Wife of Taharqa or Shebitqa. (Dodson –Hilton, Grajetzki) Known from Cairo Statue 49 157 from Karnak
- **Naparaye**. King's Sister, King's Wife, etc. Wife of Taharqa. Buried in el-Kurru pyramid 3. (Dodson –Hilton, Grajetzki) Known from an alabaster offering stone.
<http://users.pandora.be/royalnames/nubians/royals/naparaye.htm>
- **Takahatamun** King's Sister, King's Wife, etc. Wife of Taharqa. Shown behind Taharqa in Gebel Barkal Temple. (Dodson –Hilton, Grajetzki) Daughter of Piye (Dunham and Macadam) Inscription at Barkal. Reisner proposed Nuri 21 as her pyramid.
<http://users.pandora.be/royalnames/nubians/royals/takahatamani.htm>
- **Atakhebasken**, Great Royal Wife. Possibly a wife of Taharqa, buried in a pyramid in Nuri. (Dodson –Hilton, Grajetzki) Pyramid Nuri 36.
<http://users.pandora.be/royalnames/nubians/royals/atakhebasken.htm>
- **[A]salka**. Mother of Atlanersa and possibly wife of Taharqa. (Dunham and Macadam)



Taharqa followed by Queen Takahatamun at Gebel Barkal - [Lepsius Denkmahler V](#)

Sons:

- *Ushanhuru* = *Nes-Anheret*. Eldest son, Captured by the Assyrians during their second invasion of Egypt. Known from a statue in Karnak. Shown on a stela of Esarhaddon
<http://users.pandora.be/royalnames/nubians/royals/nesanheret.htm>
- *Nesishutefnut*, King's Son, Second Priest of Amun. (Dodson –Hilton)
<http://users.pandora.be/royalnames/nubians/royals/nesshutefnut.htm>

Daughter

- *Amenirdis II*, King's Daughter, Adoratrice, God's Hand. Adopted by Shepenwepet II as heir and hence second in line for the position of God's Wife of Amun. The position was eventually inherited by Nitokris I though. Buried in Medinet Habu.
<http://users.pandora.be/royalnames/nubians/royals/amenirdis%20II.htm>
- *Yuterow*. Buried in Nuri 53. Daughter of Taharqa and wife of Atlanersa. (Dunham and Macadam) Painted on walls of burial chamber ; heart scarab; on destroyed pylon of Barkal 700.







Statue of a god, possibly with the features of Taharqa.



A granite ram and a sphinx from Kawa. Depicting Taharqa.

05 Tanutamun (about 664 - 655 BC)

<http://mathstat.slu.edu/~bart/egyptianhtml/kings%20and%20Queens/Tanutamun.html>

Horus name: Wakmeret

Prenomen: Bakare

Nomen: Tanutamun

King Tanutamun (Tanutamani, Tanwetamani) was a son of Shabaka and Queen Qalhata.

King Tanwetamani (664-653 BC) (also called Takahatamani or Tanutamun with the royal nomen Ba-ka-Re), Taharqa's successor, was the last Nubian King to attempt to re-take Egypt. By this time the Kushite kings only controlled the area between the third and fourth cataracts though. He was probably Shabataka's son and after Assyria left Egypt again in 663 BC, he invaded the lands, just like his uncle (Taharqa) and grandfather (Piye) had done. He ruled both Egypt and Nubia for some eight years. Then the Assyrians attacked Thebes, killed many of the people, and looted all the holy places. From this point on, the Kushite kings never again entered Egypt. Tanwetamani continued his rule in Kush and by 653 BC the Nubian 25th Dynasty dominance over Egypt was at an absolute end, as was the old dynastic culture the Nubians tried to restore. The Assyrians appointed Psamtik I as a pharaoh and started the 26th dynasty. He married an Ethiopian princess, settled Greek mercenaries in permanent camps near Bubastis and hereby offended the warrior caste greatly, causing them to desert in great numbers to the Nubians.

Both Psamtik I and his father Necho I of Sais were originally involved with an intrigue associated with the Kushite ruler Taharqa against Assyria, but were then captured, held and indoctrinated by the Assyrians. Shortly after the Assyrians left Psamtik I in control, the Assyrians suffered internal political turmoil, giving the pharaoh a chance to seize actual power in Egypt. The Assyrians were forced to let go of Egypt under pressures from Psamtik I and their internal problems. The new pharaoh established military garrisons at the Nubian border to prevent any invasions from the Kushites again. His successor Psamtik II would later on invade Upper Nubia, faced with the threat of yet another Kushite invasion. He defeated the Kushites, forcing the kings to retreat further south to the city of Meroe. (Text by Bart v. A.)

Wives:

- **Piankharty (Piye-Arty, Piye-irty)**, King's Sister and King's Wife. Sister-wife of Tanutamun. Daughter of Shabaka (Dodson –Hilton)
<http://users.pandora.be/royalnames/nubians/royals/piye-irty.htm>
- **Isetemkheb**. Great Royal Wife, King's Sister and King's Daughter. Daughter of Shabaka, wife of Tanutamun, buried in Abydos. (Dodson –Hilton)
<http://users.pandora.be/royalnames/nubians/royals/istemkhebit.htm>
- **? Maloqi** (Malakaye), King's wife. Buried in Nuri tomb 59. Possibly a wife of Tanutamun. (Grajetzki) Heart scarab in Boston 20.646
<http://users.pandora.be/royalnames/nubians/royals/maloqaye.htm>
- **[A]salka**, King's Mother. Maybe wife of Tanutamun and mother of Atlanersa. (Dodson-Hilton) Others have Asalka as a wife of Taharqa and mother of Atlanersa. (Dunham and Macadam; Dafa'alla)

Sons: Atlanersa? Other sources have Atlanersa as a son of Taharqa

Dows Dunham; M. F. Laming Macadam,

"Names and Relationships of the Royal Family of Napata"

The Journal of Egyptian Archaeology, Vol. 35. (Dec., 1949), pp. 139-149.

Samia Dafa'alla, *"Succession in the Kingdom of Napata, 900-300 B.C."*

The International Journal of African Historical Studies, Vol. 26, No. 1. (1993), pp. 167-174.

The Cult of Amun

<https://www.archaeology.org/issues/174-1505/features/3146-sudan-nubia-dangeil-cult-of-amun-ra>

In the epic rivalry between ancient Egypt and Nubia, one god had enduring appeal



Archaeologists have excavated the remains of a sprawling temple complex dedicated to the god Amun at the Sudanese site of Dangeil, shown in this aerial view.

In its 3,000-year history as a state, ancient Egypt had a complicated, constantly changing set of relations with neighboring powers. With the Libyans to the west and the Babylonians, Hittites, Assyrians, and Persians to the northeast, Egypt by turns waged war, forged treaties, and engaged in mutually beneficial trade. But Egypt's most important and enduring relationship was, arguably, with its neighbor to the south, Nubia, which occupied a region that is now in Sudan. The two cultures were connected by the Nile River, whose annual flooding made civilization possible in an otherwise harsh desert environment. Through their shared history, Egyptians and Nubians also came to worship the same chief god, Amun, who was closely allied with kingship and played an important role as the two civilizations vied for supremacy.

During its Middle and New Kingdoms, which spanned the second millennium B.C., Egypt pushed its way into Nubia, ultimately conquering and making it a colonial province. The Egyptians were drawn by the land's rich store of natural resources, including ebony, ivory, animal skins, and, most importantly, gold. As they expanded their control of Nubia, the Egyptians built a number of temples to Amun, the largest of which stood at the foot of a holy mountain called Jebel Barkal. This the Egyptians declared to be the god's southern home, thereby conceptualizing Egypt and Nubia as a unified whole and justifying their rule of both.

After Egypt's New Kingdom collapsed around 1069 B.C., the kingdom of Kush rose in Nubia, with its court based in Napata, the town adjacent to Jebel Barkal. The Egyptian colonizers may have been gone, but their religious legacy lived on, as the Kushite rulers were by this time fervently devoted to Amun. Just as the Egyptians had used the god to validate their conquest of Nubia, the Kushites now returned the favor. During a period of discord in Egypt, the Kushite king Piye first secured Amun's northern home, in Karnak, Egypt. Then, claiming to act on the god's behalf to restore unified control of Nubia and Egypt, he conquered the rest of Egypt and, in 728 B.C., became the first in a line of Kushite pharaohs who ruled Egypt for around 70 years.



(© The Berber-Abidiya Archaeological Project) Fragments of a statue found at a 1st-century site bear faint traces of a ram's head and may depict the god Amun.

The cult of Amun remained central to religion—and politics—in Nubia for centuries to come. This has been illustrated by the findings of an excavation in Dangeil, a royal Kushite town on the banks of the Nile south of Napata. The excavation, which has been carried out since 2000 with support from Sudan's National Corporation for Antiquities and Museums, the British Museum, and the Nubian Archaeological Development Organization (Qatar-Sudan), has turned up evidence of what may have been a series of temples to Amun that stood on the same location for around a thousand years in all—from the period when Kushite pharaohs ruled Egypt to the first few centuries A.D., when Kushite civilization entered a new golden age and Egypt served as a Roman colony.



(Courtesy © The Berber-Abidiya Archaeological Project)

Pieces of the deliberately broken statues of several Kushite kings who reigned in the 6th and 7th centuries B.C. have been discovered at Dangeil, including a torso of Taharqa.

At Dangeil, archaeologists have found fragments of statues of at least three Kushite kings who ruled during the sixth and seventh centuries B.C., along with evidence of a monumental structure they believe might have been a temple to Amun dating to the same period. The earliest of these kings is Taharqo, one of the Kushite pharaohs, who ruled Nubia and Egypt from 690 to 664 B.C. Intact, Taharqo's statue would have stood almost nine feet tall. Inscribed on a belt on one of the statue's recovered fragments are Egyptian hieroglyphs that read: "The perfect god Taharqo, beloved of Amun-Re." Indeed, Kushite kings during this period were considered sons of Amun, and it was believed the god would select new kings through his priests. Coronation took place at the temple at Jebel Barkal, after which the new king would visit other temples to Amun and then build new ones and renovate old ones—all steps taken to establish the king's connection to the god and affirm his right to rule. The territories covered could be vast.

Taharqo was a particularly ambitious leader in this regard who presided over a kingdom that extended as far north as Palestine. He renovated and built temples throughout Egypt and Nubia, perhaps even the possible temple to Amun in Dangeil. Dangeil is the farthest south a colossal statue of Taharqo has been discovered, suggesting that it may well mark the southern extent of his kingdom. Over time, Kushite control extended even farther south, and, by the third century B.C., the capital is thought to have moved from Napata to Meroe, south of Dangeil.

"We don't know exactly when the south began to have greater influence, but it looks as if it starts to happen during the seventh century B.C.," says Julie Anderson of the British Museum, a codirector of the dig at Dangeil. "With the statues in Dangeil and the presence of this early building, it looks as if the royalty at Napata have direct control over that area during this period."



(Courtesy © The Berber-Abidiya Archaeological Project)
A depiction of the Kushite king Aspelta

Kushite rule over Egypt reached its height under Taharqo, but his reign ended in defeat, with Egypt largely lost to Assyrian invaders. Ultimately, the Nubian expulsion from Egypt was completed under Taharqo's successor, Tanutamun (r. ca. 664–657 B.C.). The other Kushite kings whose statues were found at Dangeil are Senkamanisken (r. ca. 643–623 B.C.) and probably Aspelta (r. ca. 593–568 B.C.). Hieroglyphs on the back of the Senkamanisken statue identify him as “King of Upper and Lower Egypt,” suggesting that despite having been kicked out of the country decades earlier, the Kushites still saw themselves as the rightful rulers of Egypt. However, any designs they might have had on reconquering Egypt were snuffed out around the beginning of Aspelta's reign. In 593 B.C., the Egyptian pharaoh Psamtek II invaded and defeated Nubia.

The statues of the kings found at Dangeil were intentionally broken at the neck, knees, and ankles, but were not defaced. Caches of statues of the same kings, and a few others, all broken in a similar manner, have also been found at Jebel Barkal and another location in Nubia. The most likely explanations for the statues' ritual breakage, according to archaeologists, are that they were destroyed during Psamtek II's invasion, or later, during infighting among competing Kushite dynasties. At least in the case of Dangeil, Anderson favors the latter explanation, noting that it is unlikely that Psamtek II made it that far south and, if he did, it's unlikely that the statues would have been broken but not defaced. “It's more like a polite decommissioning rather than a pillaging and a looting,” she says. Janice Yellin, a professor of art history at Babson College who specializes in ancient Nubia, agrees: “If it's some kind of ritual destruction of the enemy, it seems you would smash the faces and smash out the names, and that doesn't happen here.”



(Courtesy © The Berber-Abidiya Archaeological Project) The name of the Kushite queen Amanitore was found inscribed on a fragment of a ram statue, which, along with other evidence, suggests that a temple to Amun may have been built during her reign in the 1st century A.D.

On the same site in Dangeil where they believe a temple to Amun may have stood starting around the seventh century B.C., the archaeologists have found far more extensive evidence of a temple to Amun dating to the first century A.D. It has the same directional orientation as the earlier building and used some of its walls as foundations. According to Anderson, this suggests that the earlier building was probably still functioning when it was replaced. This later temple was likely built during the reign of Queen Amanitore and her co-regent Natakamani, a period of peace and prosperity remembered as a golden age of Kushite civilization. A war with the Romans, who had by this time colonized Egypt, had come to an end around 20 B.C. with a nonaggression pact and resumption of trade. Following the pattern of leaders such as Taharqo, the co-regents pursued an ambitious campaign of building, renovating, and expanding temples throughout Nubia.

The remains of the temple complex the co-regents are associated with in Dangeil suggest that it must have been stunning. A monumental gate facing the Nile measured roughly 100 feet across. Inside, a processional way was lined with sandstone sculptures of kneeling rams, which were strongly associated with Amun in Nubia.

There, the god was portrayed with a ram's head, having been amalgamated with indigenous ram-headed gods when he was imported from Egypt, where he was generally portrayed with a human head. Along the processional way was a kiosk where Amun—in the form of the temple's ram-headed cult statue carried by priests in a sacred barque—would rest on trips out of the temple sanctuary during festivals. These festivals featured large crowds and allowed common people, who were barred from the temple sanctuary, to revel in the presence of the god. “These were big holidays,” says Yellin. “There was probably feasting, and certainly drinking—it was a good time.”



(Courtesy © The Berber-Abidiya Archaeological Project)

Columns incised with images of river gods intended to guarantee abundant flooding and a bountiful harvest were found in the Amun temple sanctuary.

In the sanctuary itself, a series of columns that the archaeologists found partially standing were decorated with plump river gods designed to ensure plentiful flooding, with plants and flowers growing from their heads. “In a season when the Nile didn’t flood, people would starve,” says Anderson. “The Nile is everything, and the inundation is everything, and that’s what makes the fertility figures so important.” Amun, too, was associated with fertility in Nubia. Also inside the sanctuary were several altars, including a finely carved one made from pink sandstone. Fragments of this altar discovered by the archaeologists were inscribed with cartouches containing Queen Amanitore’s name, which suggests that the temple was built or modified during her reign in the first century A.D. Cartouches with her name have also been found on fragments of the ram statues, and carbon dating of the temple’s wooden beams also points to construction during the first century AD.

Pigment found on the temple and kiosk indicates that they were painted blue, red, and yellow, colors that would have stood out vividly against the austere desert backdrop. “Most temples in the past would have been painted or colored in some way,” says Anderson. “But we have been fortunate, because of the conditions, to have some of the pigments preserved. Because we’ve actually found them on pieces of plaster, we’ve been able to reconstruct to a certain degree what, for example, the kiosk looked like—and, boy, was it a brightly colored building.” The complex’s coloring would have made it all the more impressive. “The statement the temple would have made about the state religion would have been fabulous,” says Yellin, “especially if you went for one of these festivals with the procession and all the pomp.”



(Courtesy © The Berber-Abidiya Archaeological Project)

Ceramic molds, such as the one pictured here, held offerings to Amun.

At least 77,000 such molds have been found at Dangeil.

In a rubbish dump behind the temple, archaeologists have found evidence that the complex drew worshippers in large numbers. In just a small trench, they have found more than a million fragments of cone-shaped ceramic molds used to make offerings to Amun. Based on a count of mold bases, at least 77,000 such offerings are in evidence. “Ordinary people really worshipped there,” says Yellin. “The cult of Amun was culturally and religiously meaningful to them. Dangeil’s temple was more than just a structure that a ruler built there for political reasons.”

Despite its once formidable appearance and popularity among the public, the first-century A.D. temple to Amun was eventually destroyed in a large fire that was preceded by looting and smashing of the altars. “The looters dug a hole through the sanctuary floor—perhaps they were looking for gold or treasure,” says Anderson. “The ram statues are also smashed into tiny little pieces, so it looks as if a group of people came, looted the temple, smashed stuff up, and then may have set it on fire.”

Archaeologists have found no evidence of the date of the fire, though it most likely took place near the end of the Meroitic Kushite kingdom, which fell in the fourth century A.D. Anderson says that the temple appears to have been neglected and ultimately abandoned before the fire. “This might suggest a decline or weakening of centralized authority at Meroe and of the priesthood,” she says. Anderson is skeptical, however, that the destruction of the temple indicates a growing disregard for Amun. Evidence suggests that the god continued to be worshipped in Nubia for several centuries after the fall of the Meroitic kingdom—that is, until the Byzantines introduced Christianity in the sixth century A.D. *Daniel Weiss is a senior editor at ARCHAEOLOGY.*

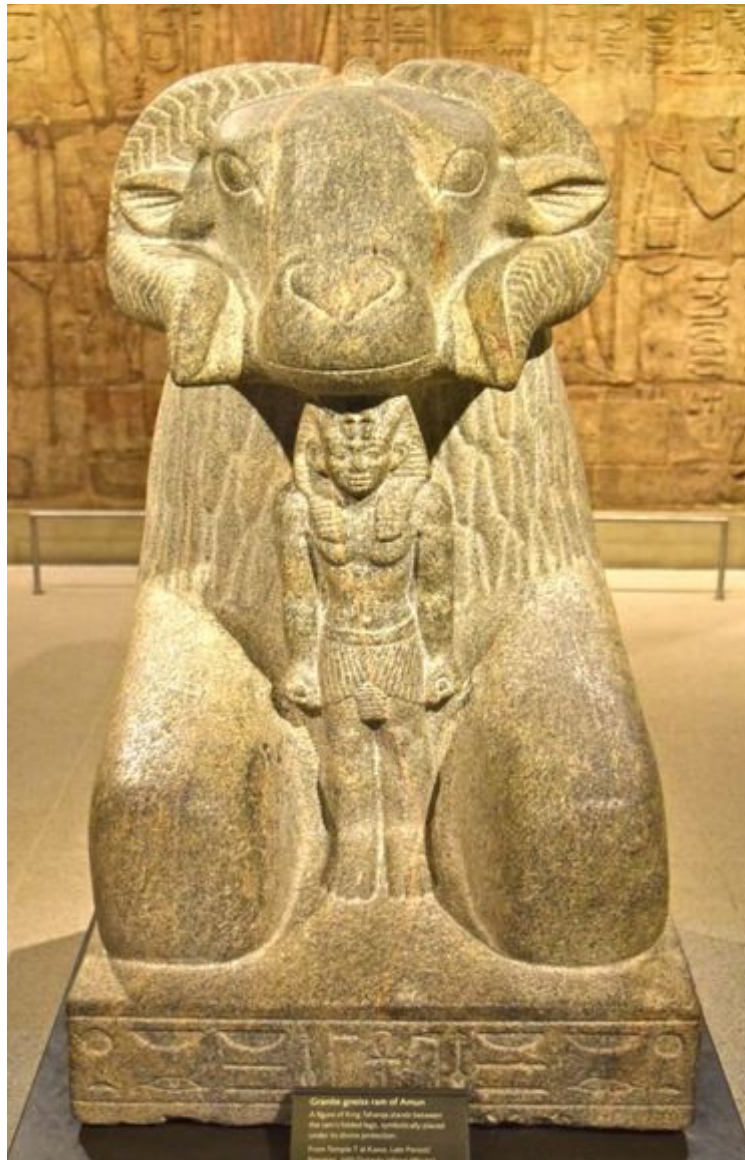


Amun (also *Amon*, *Ammon*, *Amen*; [Greek](#) Ἄμμων *Ámmōn*, Ἀμμων *Hámmōn*)[1] is a major [ancient Egyptian deity](#) who appears as a member of the [Hermopolitan ogdoad](#). Amun was attested from the [Old Kingdom](#) together with his wife [Amaunet](#). With the [11th dynasty](#) (c. 21st century BC), Amun rose to the position of patron deity of [Thebes](#) by replacing [Montu](#). [2]

After the rebellion of Thebes against the [Hyksos](#) and with the rule of [Ahmose I](#) (16th century BC), Amun acquired [national importance](#), expressed in his fusion with the [Sun god](#), [Ra](#), as **Amun-Ra** or **Amun-Re**.

Amun-Ra retained chief importance in the [Egyptian pantheon](#) throughout the [New Kingdom](#) (with the exception of the "[Atenist heresy](#)" under [Akhenaten](#)). Amun-Ra in this period (16th to 11th centuries BC) held the position of [transcendental](#), self-created[3] [creator deity](#) "par excellence"; he was the champion of the poor or troubled and central to personal piety.[4] His position as King of Gods developed to the point of virtual [monotheism](#) where other gods became manifestations of him. With [Osiris](#), Amun-Ra is the most widely recorded of the Egyptian gods.[4]

As the chief deity of the [Egyptian Empire](#), Amun-Ra also came to be worshipped outside Egypt, according to the testimony of ancient Greek historiographers in [Libya](#) and [Nubia](#). As *Zeus Ammon*, he came to be [identified with Zeus](#) in Greece. <https://en.wikipedia.org/wiki/Amun>

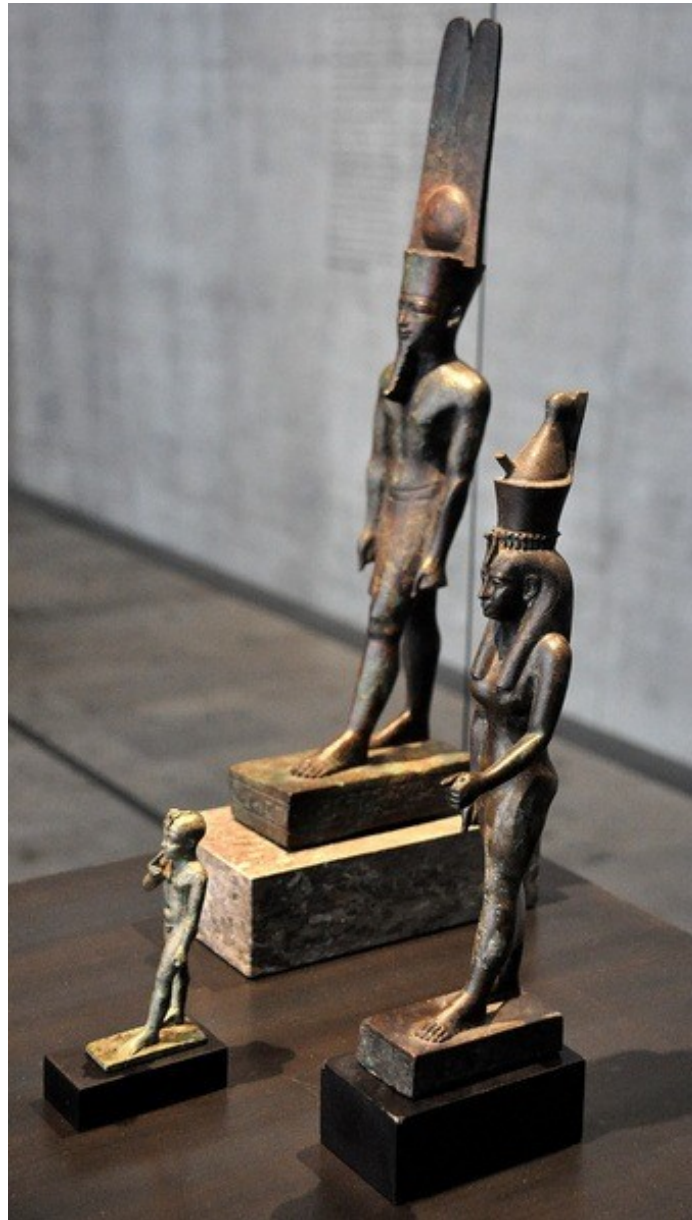


Amun (also Amon, Ammon, Amen) is the ancient Egyptian god of the sun and air. He is one of the most important gods of ancient Egypt who rose to prominence at Thebes at the beginning of the period of the New Kingdom (c.1570-1069 BCE). He is usually depicted as a bearded man wearing a headdress with a double plume or, after the New Kingdom, as a ram-headed man or simply a ram, symbolizing fertility in his role as Amun-Min. His name means "the hidden one," "invisible," "mysterious of form," and unlike most other Egyptian gods, he was considered Lord of All who encompassed every aspect of creation.

Origin & Rise to Prominence

Amun is first mentioned in the Pyramid Texts (c. 2400-2300) as a local god of Thebes along with his consort Amaunet. At this time, the supreme god of Thebes was the war god Montu and the creator god was regarded as Atum (also known as Ra). Montu was a fierce warrior who protected the city and helped it expand while Atum was the supremely powerful, self-created deity who arose on the primordial mound from the waters of chaos at the beginning of creation. Amun, at this time, was associated with protecting the king but, largely, was simply a local fertility god paired with his consort Amaunet as part of the Ogdoad, eight gods who represented the primordial elements of creation.

Amun was considered no more powerful or significant than the other gods who were part of the Ogdoad but represented the element of "hiddenness" or "obscurity" while the others represented more clearly defined concepts such as "darkness," "water," and "infinity." Amun as "The Obscure One" left room for people to define him according to their own understanding of what they needed him to be. A god who represented darkness could not also represent light, nor a god of water stand for dryness, etc. A god who personified the mysterious hidden nature of existence, however, could lend himself to any aspect of that existence; and this is precisely what happened with Amun.



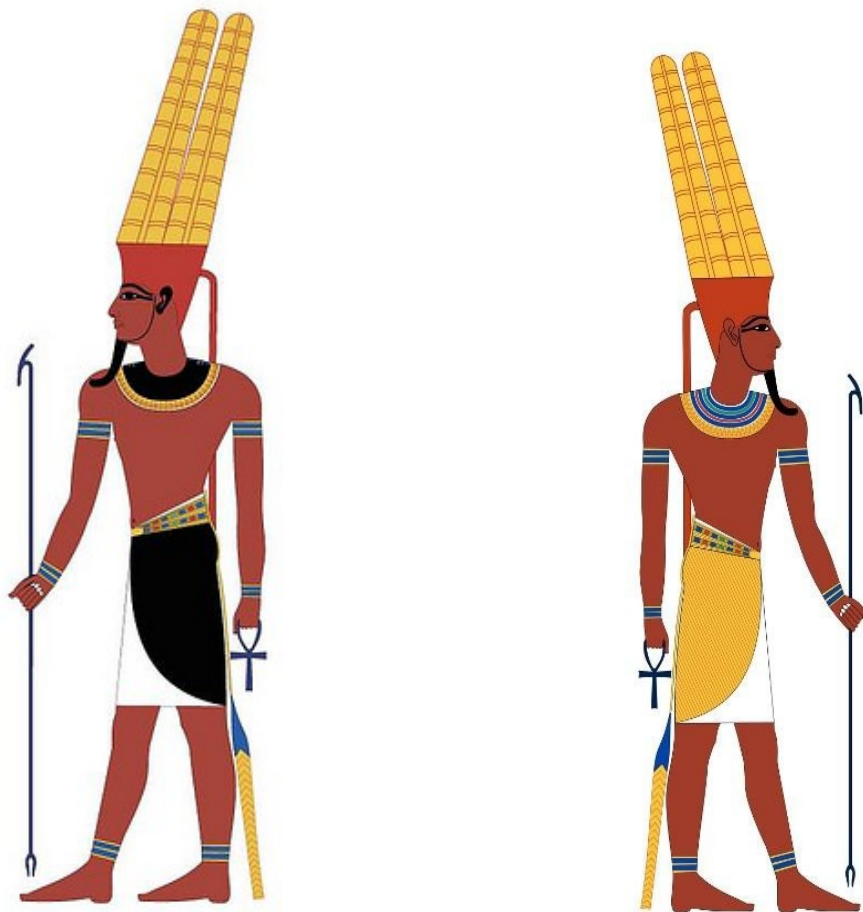
Amun, Mut, and Khonsu

Around c. 1800 BCE the [Hyksos](#), a mysterious people most likely from the [Levant](#), settled in Egypt, and by c. 1720 BCE they had grown powerful enough to take control of Lower Egypt and render the court at Thebes obsolete. This era is known as The [Second Intermediate Period](#) (c. 1782-c.1570 BCE) in which the Hyksos ruled Egypt. In c. 1570 the prince Ahmose I (c. 1550-c.1525 BCE) drove the Hyksos out of the country and re-established the city of Thebes.

Since the time of the [Middle Kingdom](#) (2040-1782 BCE) Amun had been growing in power in Thebes and was a part of the Theban triad of deities with his consort Mut (who replaced Amaunet) and their son Khonsu, the moon god. When Ahmose I defeated the Hyksos he attributed his victory to Amun linking him to the well-known sun god Ra.

As Amun was "The Hidden One" linked to no definable natural phenomenon or principle, he was malleable enough to fit with any attribute one wished to add to him. In this case, the mysterious aspect of life - that which makes life what it is - was linked to the visible life-giving aspect of existence: the sun. Amun then became Amun-Ra, creator of the universe, and King of the Gods.

KING OF THE GODS



MyGodPictures.com

Following Amun's ascendancy during the New Kingdom, he was hailed as "The Self-created One" and "King of the Gods" who had created all things, including himself. He was associated with the sun god Ra who was associated with the earlier god Atum of Heliopolis. Although Amun took on many of Atum's attributes and more or less replaced him, the two remained distinct deities and Atum continued to be venerated. In his role as Amun-Ra, the god combines his invisible aspect (symbolized by the wind which one cannot see but is aware of) and his visible aspect as the life-giving sun. In Amun, the most important aspects of both Ra and Atum were combined to establish an all-encompassing deity whose aspects were literally every facet of creation.

In Amun, the most important aspects of both Ra & Atum were combined to establish an all-encompassing deity whose aspects were literally every facet of creation. His cult was so popular that, as scholar Richard H. Wilkinson observes, [Egyptian religion](#) became almost monotheistic and Amun "came particularly close to being a kind of monotheistic deity" (94). The popularity of this god, in fact, ushered in the first monotheistic religious movement in Egypt under [Akhenaten](#) (1353-1336 BCE) who banned polytheistic worship and established the state [religion](#) of the one true god Aten. Although Akhenaten's efforts have historically been viewed as a sincere effort at religious reform, he was most likely motivated by the great wealth of the Priests of Amun, who, at the time he ascended to the throne, held more land and greater wealth than the [pharaoh](#).

Significance & Cult

Once Amun was identified as the most powerful deity in the universe he acquired epithets which described his various aspects as best they could. Wilkinson writes how "the Egyptians themselves called him Amun *asha renu* or 'Amun rich in names,' and the god can only be fully understood in terms of the many aspects which were combined in him" (92). He was known as "The Concealed God" - he whose nature could not be known and associated with air or the wind which can be felt but not seen or touched. He was also the Creator God who originally stood on the first dry ground at the beginning of time and created the world by mating with himself.



Amun

Once he was linked with Ra to become Amun-Ra, he took on Ra's aspects as a solar god and, as one would expect from a creator, was also a fertility god linked with the fertility deity Min (a very ancient god) and known in this regard as Amun-Min. As he had absorbed the attributes of the war god Montu of Thebes, he was regularly invoked in [battle](#) (as Ahmose I had done) and so was also a war god. His mysterious nature infused and gave form to all that human beings could see and all that remained hidden from sight and so he was also a universal god, the most powerful in the universe and, naturally, the King of the Gods. Egyptologist Geraldine Pinch writes:

In his chief cult [temple](#) at [Karnak](#) in Thebes, Amun, Lord of the Thrones of the Two Lands, ruled as a divine pharaoh. Unlike other important deities, Amun does not seem to have been thought of as living in some distant celestial realm. His presence was everywhere, unseen but felt like the wind. His oracles communicated the divine will to humanity. Amun was said to come swiftly to help Egyptian kings on the battle field or to aid the poor and friendless. When he was manifest in his cult statues, Amun periodically visited the necropolis of Thebes to unite with its goddess, [Hathor](#), and bring new life to the dead. (100-101)

Amun in the New Kingdom rapidly became the most popular and most widely venerated deity in Egypt. Wilkinson notes that "the monuments which were built to him at that time were little short of astounding and Amun was worshipped in many temples throughout Egypt" (95). The main Temple of Amun at Karnak is still the largest religious structure ever built and was connected to the Southern Sanctuary of the Luxor Temple. The ruins of these temples, and many others to Amun, may still be seen today but there was also a floating temple at Thebes known as *Amun's Barque* which was said to be among the most impressive works created for the god.

Amun's Barque was known to the Egyptians as *Userhetamon*, "Mighty of Brow is Amun," and was a gift to the city from Ahmose I following his victory over the Hyksos and ascension to the throne. Egyptologist Margaret Bunson writes, "It was covered in [gold](#) from the waterline up and was filled with cabins, obelisks, niches, and elaborate adornments" (21). On Amun's great festival, The Feast of Opet, the barque would move with great ceremony - carrying Amun's statue from the Karnak temple downriver to the Luxor temple so the god could visit. During the festival of The Beautiful Feast of the Valley, which honored the dead, the statues of Amun, Mut, and Khonsu (the Theban Triad) traveled on the ship from one side of the [Nile](#) to the other in order to participate.

On other days the barque would be docked on the banks of the Nile or at Karnak's sacred lake. When not in use, the ship would be housed in a special temple at Thebes built to its specifications, and every year the floating temple would be refurbished and repainted or rebuilt. Other barques of Amun were built elsewhere in Egypt, and there were other floating temples to other deities, but Amun's Barque of Thebes was said to be especially impressive.

The Priests of Amun & Pharaoh Akhenaten

The kind of wealth King Ahmose I had at his command to enable him to build the elaborate barque for Amun would eventually appear miniscule when compared to the riches amassed by the priests of Amun at Thebes and elsewhere. By the time of [Amenhotep III](#) (1386-1353 BCE) the priests owned more land, had more cash on hand, and were almost as powerful as the pharaoh. Amenhotep III introduced religious reforms in an attempt to curb the power of the priesthood, but they were fairly ineffective.

His most significant reform was the elevation of a formerly minor deity, Aten, to his personal patron and encouraged the worship of this god alongside Amun. The cult of Amun was unaffected by this, however, and continued to grow. Aten was already associated with Amun and with Ra as the solar disc representative of the sun's divine power. The symbol of Aten simply became another way in which to express one's devotion to Amun, and the priests continued to live their comfortable lives of privilege and power.





Amun & Tutankhamun

This situation changed dramatically when Amenhotep IV (1353-1336 BCE) succeeded his father as pharaoh. For the first five years of his reign Amenhotep IV followed the policies and practices of his father but then changed his name to Akhenaten (meaning "successful for" or "of great use to" the god Aten) and initiated dramatic religious reforms which affected every aspect of life in Egypt. Religious life was intimately tied to one's daily existence and the gods were a part of one's work, one's family, and one's leisure activities.

The people relied on the temples of the gods not just as a source of spiritual comfort and security but as places of employment, food depots, doctor's offices, counseling centers, and shopping centers. Akhenaten closed the temples and forbade the traditional worship of the gods of Egypt; he proclaimed Aten the one true god and the only deity worthy of veneration.

He had a new city built, Akhetaten, and abandoned Thebes as his capital. Historian Marc van de Mieroop comments on this, [writing](#):

With the move to Akhetaten, Akhenaten no longer just ignored the other gods of Egypt, but started to persecute them, especially Amun, whose name and images he had removed...many people continued their previous religious practices in private although no official cults but Aten's were tolerated. (203)

When Akhenaten died in 1336 BCE, his son Tutankhaten took the throne, changed his name to [Tutankhamun](#) (1336-1327 BCE), and moved the capital of Egypt back to Thebes. He reinstated the old religion and opened all the temples. On his [death](#), the general [Horemheb](#) (1320-1292 BCE) ruled as pharaoh (after a brief power struggle) and obliterated the memory of Akhenaten and his family from the historical record as he raised the old gods to their former heights. The power of the Aten cult and Akhenaten's religious movement seems to have continued, however, and it has been suggested that the great Hebrew [law-giver Moses](#) was a priest of Aten who left Egypt with his followers to establish a monotheistic community elsewhere. This theory is explored in depth in Sigmund Freud's work *Moses and Monotheism*.

The Continued Popularity of Amun

After the reign of Horemheb, Amun's cult continued on as it had before and was just as popular. It gained widespread acceptance throughout the 19th Dynasty of the New Kingdom and, by the time of the Ramessid Period (c. 1186-1077 BCE) the priests of Amun were so powerful they were able to rule Upper Egypt from Thebes as pharaohs. The power of the priests of Amun, in fact, is a major factor in the fall of the New Kingdom. The Cult of Amun continued to exercise control from Thebes during the [Third Intermediate Period](#) (c. 1069-525 BCE) even as the Cult of [Isis](#) gained more followers.

A custom elevated by Ahmose I was the consecration of royal [women](#) as "divine wives of Amun" who would officiate at festivals and ceremonies. This position existed prior to Ahmose I but he turned the office of God's Wife of Amun into one of great prestige and power. This position was given even greater importance later and, Wilkinson writes, "the Kushite kings of the 25th dynasty continued this practice and their rule actually led to a resurgence in the worship of Amun as the Nubians had accepted the god as their own" (97). When the Assyrian king [Ashurbanipal](#) sacked Thebes in 666 BCE Amun was worshiped widely throughout Egypt, and afterwards, the god remained just as popular. Wilkinson notes,

The worship of Amun also extended to the non-formal veneration of popular religion. The god was regarded as an advocate of the common man, being called "the vizier of the humble" and "he who comes at the voice of the poor" and as "Amun of the Road" he was also regarded as the protector of travellers. (97)

Queen [Hatshepsut](#) (1479-1458 BCE) had once claimed Amun was her father and thereby legitimized her reign. [Alexander the Great](#) would do the same in 331 BCE at the Siwa Oasis, proclaiming himself a son of the god [Zeus-Ammon](#), the [Greek](#) version of the god. In [Greece](#), Zeus-Ammon was depicted as the full-bearded Zeus with the ram's horns of Amun and associated with power and virility through imagery including the bull and the ram. The god was taken to [Rome](#) as [Jupiter](#)-Ammon where he was venerated for the same reasons as elsewhere.



Zeus Ammon

Amun's popularity declined overall in Egypt as Isis became more popular, but he was still worshiped regularly at Thebes even after the city fell into ruin following the Assyrian invasion. His cult took hold especially in the region of the Sudan where, as in Egypt, his priests became powerful and wealthy enough to enforce their will on the kings of [Meroe](#). As in the [Amarna Period of Egypt's](#) history, when Akhenaten moved against the priests of Amun, King [Ergamenes](#) of Meroe could no longer tolerate the power of the priests of Amun in his country and had them massacred c. 285 BCE, thereby breaking ties with Egypt and establishing an autonomous state.

Amun continued to be revered in Meroe and elsewhere, however, as a potent deity. The cult of Amun would continue to attract followers well into the period known as classical antiquity (c. 5th century CE) when, like all the old gods, he was eclipsed by the new religion of [Christianity](#).

Amun Profile & Fact File

Egyptian Name:	Amun
Role & Function:	The function of Amun is described as being the god of the air, sun and the sky
Status:	Member of the Ogdoad of Hermopolis and then the Theban triad. Amun then the role of chief deity combined with Ra, the sun god as Amun-Ra
Symbols:	The Amun crown of two, long feathers and the ram headed sphinx
Alternative Names:	Amon, Amen, Amana, Ammon, Hammon
Cult Center:	Thebes (modern day Luxor)
Titles:	"King of gods", "Mysterious of form"
Name of Wife:	In the Thebes Triad he was the husband of Mut, the mother goddess
Names of Children:	The father of Khonsu



History and Facts about Amun

Fact 1: Records relating to the New Kingdom show that the priests of the Temples dedicated to Amun had over 80,000 people working for them and owned enormous amounts of land, cattle and hundreds of ships.

Fact 2: Amun became the head of the state pantheon

Fact 3: The cult centers to which he belonged were the Temple of Karnak at Thebes and Hermopolis Magna.

Fact 4: The Amun priests owned two-thirds of all the temple lands in Egypt and 90 percent of her ships plus many other resources.

Fact 5: The name Amun translates as "the hidden one" and relates to his role as the god of air

Fact 6: He is also considered as being the father of another Egyptian god known as Menthu who was the war god of Thebes

Fact 7: In 1331 BC, following the death of the Pharaoh Akhenaten, there was a growing backlash against Atenism and the cult center at Armana was abandoned.

Fact 8: He gained most of his stature after replacing the war god Menthu as the principle god of Thebes

Fact 9: As Amun-Ra he was a protector of both the Egyptian state and the Monarchy of Egypt

Fact 10: A great statue of Amun was conveyed by boat from the temple of Karnak to Luxor during the Opet festival, in order to celebrate his marriage to Mut. It was called the 'Beautiful Feast of the Opet' and held during the second month of Akhet, the season of the inundation.

Fact 11: Amun's priestesses, the Wives of the God, were also called the Hands of the God.



Amun

Amun was one of the eight ancient Egyptian gods who formed the [Ogdoad](#) of Hermopolis. He was the god of the air and his consort was Ament (Amaunet). However, during the Twelfth dynasty ([Middle Kingdom](#)) Amun was adopted in Thebes as the King of the gods with [Mut](#) as his consort. Amun and Mut had one child, the moon god [Khonsu](#). He was promoted to national god by [Ahmose I](#), the first pharaoh of the [New Kingdom](#) because the king believed that Amun had helped him drive the [Hyksos](#) from Egypt. He was also adopted into the [Ennead](#) of Heliopolis when he merged with the ancient sun god ([Ra](#)) to become Amun-Ra.

It is possible that there were once two separate gods with the same name, but equally likely that Amun of Heliopolis merely took on the attributes of the Theban god [Montu \(Montju\)](#) when he replaced him as the principle god of the [nome](#) in the later period. His name is generally translated as "the hidden one" or "the secret one" and it was thought that he created himself and then created everything else while remaining distanced and separate from the world. In that sense he was the original inscrutable and indivisible creator. When he merged with Ra he became both a visible and invisible deity. This duality (the hidden god and the visible sun) appealed to the Egyptian concept of balance and duality leading to an association between Amun-Ra and [Ma'at](#).



Amun was also identified with Montu (who he pretty much absorbed) and the hybrid gods Amun-Ra-[Atum](#), Amun-Re-Montu, Amun-Re-



[Horakhty](#) and Amun-[Min](#).



Amun was associated with a number of animals, whose form he sometimes took in inscriptions. Originally he was depicted as a goose and given the epithet the "Great Cackler" (like [Geb](#)). It was also thought that he could regenerate himself by becoming a snake and shedding his skin. However, he was most frequently depicted as a Ram, a symbol of fertility. He is also depicted as a man with the head of a ram, a frog, an Uraeus (royal cobra), a crocodile, or as an ape. Finally, he is depicted as a king sitting on his throne wearing the double plumed crown (also associated with [Min](#)). During the [Ptolemaic period](#) images of Amun were cast in bronze in which he was depicted as bearded man with four arms the body of a beetle, the wings of a hawk, the legs of a man and the paws and claws of a lion.

Amun is described as the primeval creator in the [Pyramid Texts](#) which depict him as a primeval deity and a symbol of creative force. However, he rose to prominence during the Eleventh dynasty when he replaced the Theban war god, Montu, as the principle

deity of the city. From that point, the fortunes of the God were closely linked to the prominence of Thebes itself. When the Theban Ahmose I successfully expelled the Hyksos from Egypt, he was quick to show his gratitude to Amun and throughout the [Middle Kingdom](#) the Royal family established temples to Amun, most notably the Luxor Temple and the Great Temple at Karnak.

During the [New Kingdom](#) he gained such power that one could almost view Egypt as a monotheistic state. Amun-Ra was considered to be the father and protector of the pharaoh, and the priests of Amun controlled an impressive proportion of Egyptian land and resources. The Theban royal women also wielded great power and influence and were closely involved with the cult of Amun. [Queen Ahmose Nefertari](#) (the Great Wife of the Pharaoh Ahmose I) was granted the title "God's Wife of Amun" with reference to the myth that Amun created the world by masturbation. This title was then granted to the Great Wife of every Pharaoh in recognition of her role in the state religion of Amun. The female Pharaoh [Hatshepsut](#) went one stage further and specifically stated that Amun had impregnated her mother (in the guise of the Pharaoh Thutmose II, her father). Thus she established her right to rule on the basis that she was his daughter.



However, the god could also reveal his will through the oracles, who were in the control of the priests and they had been granted so much land that they even rivalled the power of the Pharaoh. Amenhotep III instituted some reforms when he became concerned that the Theban clergy had become too powerful, but his son ([Akhenaten](#)) went one further and actually replaced Amun with the [Aten](#) and constructed a new capital city named Akhetaten. However, the experiment was short-lived and both Amen and Thebes were reinstated under the rule of Tutankhamun.

The worship of Amun even spread into neighbouring countries, particularly Nubia. By the [Twenty-fifth dynasty](#) Amen-Ra was the principle god of the Kingdom of Napata (Nubia) who believed he came from Gebel Barkal (in northern Sudan) and the Greeks considered him to be the equivalent of Zeus.

His main celebration was the Opet festival, in which the statue of Amun traveled down the Nile from the temple of Karnak to the temple of Luxor to celebrate Amun's marriage to [Mut](#) (or [Taweret](#)). In this festival he had a procreative function epitomised in his title "Ka-mut-ef"

("bull of his mother"). <https://www.ancientegyptonline.co.uk/amun.html>











Khepera (Khepra, Khepri)

Symbols: [scarab beetle](#)

Cult Center: [Heliopolis](#)

Links: [Scarabaeus](#) - a game in which you are a dung beetle.

<http://www.egyptianmyths.net/khepera.htm>



Khepera is a form of the sun-god [Re](#). Khepera was specifically the god of the rising sun. He was self-produced and usually depicted as a human with a beetle on his head, or sometimes with the beetle *as* his head. His name comes from the Egyptian word, *kheprer* or "to become". Khepera is the manifestation of the rising sun. Khepera would roll the sun along the [sky](#), much as the dung beetle rolls a ball of dung in front of him (sometimes the Khepera was also shown pushing the moon through the sky). This ball of dung is what it lays its eggs in. The beetle larvae eat the ball of dung after they hatch. The Egyptians would see the beetle roll a ball of dung into a hole and leave. Later, when many dung beetles emerged from the hole, it would seem as though they created themselves. Khepera also had this attribute of self-generation and self-renewal. The particular dung beetle the Egyptians identified with Khepera was the *Scarabaeus sacer*.



Khonsu (also Chonsu, Khensu, Khons, Chons or Khonshu) is the [Ancient Egyptian god](#) of the moon. His name means "traveller", and this may relate to the nightly travel of the moon across the sky. Along with [Thoth](#) he marked the passage of time. Khonsu was instrumental in the creation of new life in all living creatures. At [Thebes](#) he formed part of a family triad (the "[Theban Triad](#)") with [Mut](#) as his mother and [Amun](#) his father. <https://en.wikipedia.org/wiki/Khonsu>

Ankh-ef-en-Khonsu i^[1] ([Egyptian](#): *ḥḥ-f-n-ḥnsw*), also known as **Ankh-af-na-khonsu**, was a priest of the Egyptian god [Mentu](#) who lived in [Thebes](#) during the 25th and 26th dynasty (c. 725 BCE).^[2] He was the son of Bes-en-Mut I and Ta-neshet. Among practitioners of the modern religion of [Thelema](#), he is best known under the name of *Ankh-af-na-khonsu*, and as the dedicant of the [Stele of Revealing](#), a wooden offering stela made to ensure his continued existence in the [Netherworld](#) now located in the [Egyptian Museum](#) in Cairo.

https://en.wikipedia.org/wiki/Ankh-ef-en-Khonsu_i

Egyptian Gods: Khonsu

<http://egyptian-gods.org/egyptian-gods-khonsu/>

Khonsu was an ancient Egyptian God of the Moon since the earliest times in Egyptian Mythology. His name Khonsu also spelled as Chonsu, Khensu, Khons, Chons or Khonshu which means "The Traveller" or "The Wanderer", reflects to the moon wandering across the night sky. He is also revered as the god of time. Khonsu also had given titles such as Embracer, Pathfinder, and Defender as he was thought to watch over night travelers. Khonsu was invoked to protect against wild animals, increase male virility, and to aid with healing. It was believed that Khonsu cause the crescent moon to shine, cattle to become fertile, women to conceive and every throat of the people were filled with fresh air. His appearance portrayed as a young man wrapped in white mummy wrapping with the royal sidelock and punt beard hair (worn by Egyptian children), wearing lunar headdress that shows the disk of a full moon cradled in a crescent new moon. He holds the crook and flail with only his hands that free from the mummy wrapping.

Occasionally, Khonsu also depicted as a falcon headed man wearing wearing the crescent of the new moon subtending the disc of the full moon on his head. In early times, in “Cannibal Hymn” (part of the Pyramid Texts) Khonsu is a bloodthirsty deity, who helps the deceased king to slay deity enemies in the Underworld which describe him as “Khonsu who lives on hearts”. He appears to be a violent and dangerous god but he went through a complete transformation of character during time.

Khonsu was associated with a number of other gods such as [Thoth](#), [Ra](#), [Shu](#), [Min](#), [Horus](#) and [Osiris](#). He also appears in several different aspects as Khonsu the Child (Khonsu pa-khered) or Khonsu the Provider (Khonsu pa-ir-sekher) or Khonsu, decider of the life span (Khonsu heseb-ahau).

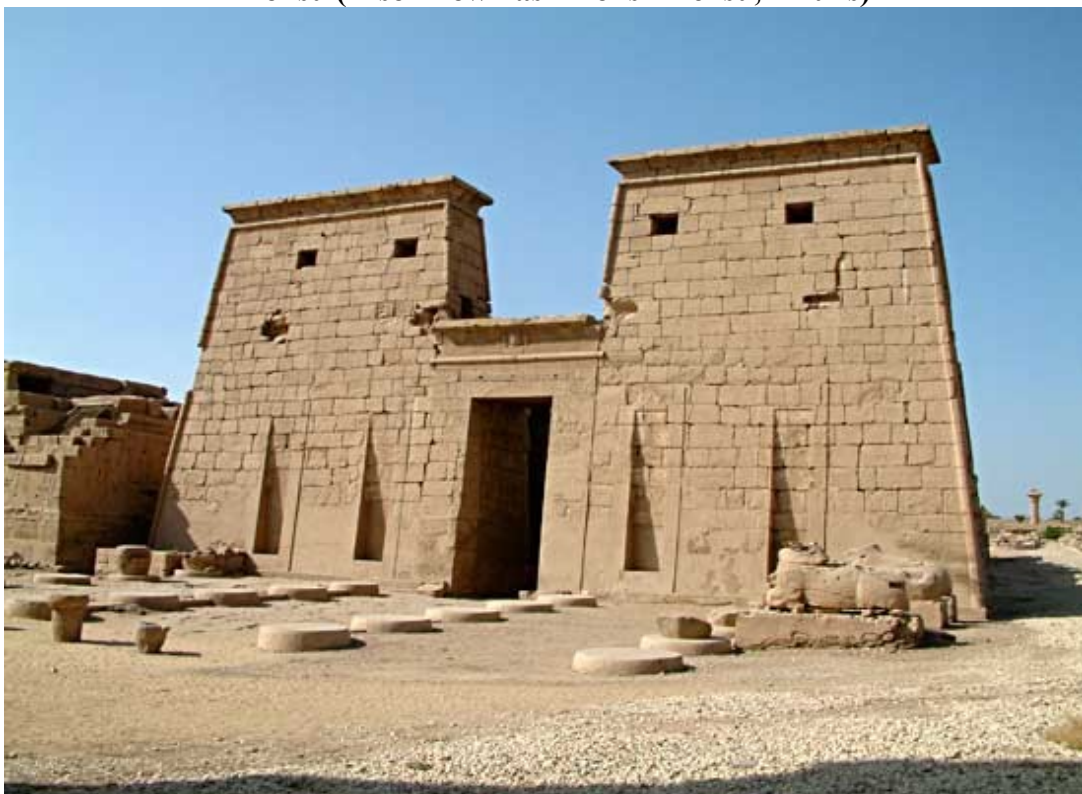
According to the myth, Khonsu is the son of [Amun](#) and [Mut](#), together constituting the Theban Triad. Nevertheless, he is also considered to be the son of Sobek and [Hathor](#) (associate him to Horus) and son of Osiris in Edfu.

Khonsu was worshipped throughout Egypt and many temples were built to honour him including temples at Memphis, Edfu and Hibis, but his main cult center was located at Thebes.

Karnak Temple of Khonsu

<https://discoveringegypt.com/karnak-temple/karnak-temple-of-khonsu/>

Khonsu (Also known as Khons Khensu, Khuns)

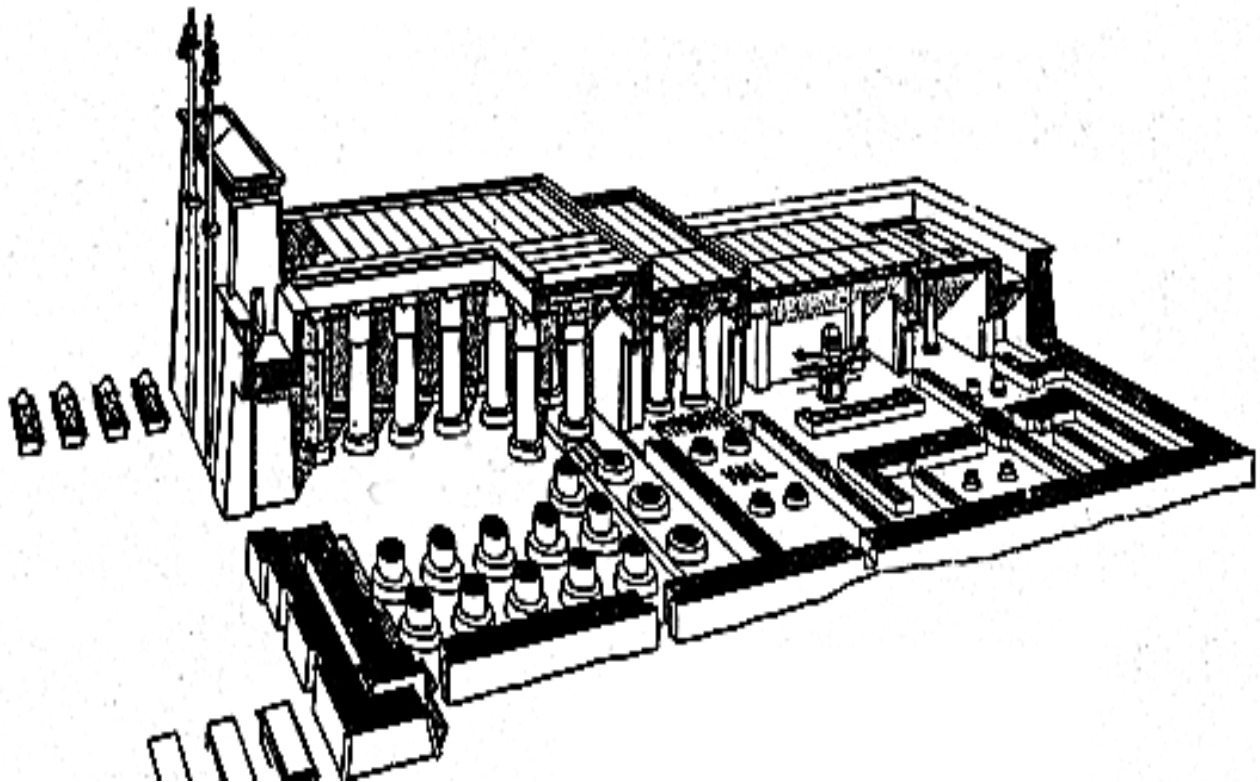


Khonsu was the son of Amun and Mut, with whom he formed the Theban triad. He was a moon god depicted as a man with a falcon-head wearing a crescent moon headdress surmounted by the full lunar disc. Like Thoth, who was also a lunar deity, he is sometimes represented as a baboon.

Khonsu was believed to have the ability to drive out evil spirits. Ramses II sent a statue of Khonsu to a friendly Syrian king in order to cure his daughter of an illness.

Karnak Temple of Khonsu

His temple, within the precincts of Karnak, was built by Ramesses III it consists of a peristyle court which is bordered by a portico of twenty-eight columns. There is also a hypostyle hall which is connected to the sanctuary of the barque with chapels open to the left and right and a staircase leading to the roof.



Temple of Khonsu at Karnak





Khonsu, The Lunar God who Came to Greatness by Jimmy Dunn

<http://www.touregypt.net/featurestories/godkhonsu.htm>



The name of the [moon](#) god, Khonsu, was at first thought to have been derived from the elements *kh* (placenta) and *nesu* (king), as a personification of the royal placenta, but it is now generally believed to be based on the verb, *khenes*, meaning "to cross over" or "traverse", related to "he who traverses [the sky]". Khonsu might be considered a fine lesson in ancient [Egyptian religion](#). Many novices interested in this theology at first see it as a static religion, but indeed, over time and in various regions it was very different. The [moon](#) god Khonsu illustrates this fact, for his earliest attested character became considerably altered by the [New Kingdom](#) at [Thebes](#) (modern [Luxor](#)), where he appears as the benign son of [Amun](#) and [Mut](#).

Yet in the early [Pyramid Texts](#), he appears in the well known "Cannibal Hymn" (Utt. 173-4) as a bloodthirsty deity who assists the deceased king in catching and slaying those gods that the king "feeds upon" in order to absorb their strength. Specifically, it refers to him as "Khonsu who slew the lords, who strangles them for the King, and extracts for him what is in their bodies". Though only mentioned once in the Pyramid Texts, he is also referred to in Spell 258 of the [Coffin Texts](#), where he is "Khonsu who lives on hearts", and in Spell 310, where he is capable of sending out "the rage which burns hearts". He later becomes associated with childbirth prior to becoming the better known god of the Theban triad, consisting of [Amun](#), [Mut](#) and himself.



At [Thebes](#), Khonsu was primarily known as a lunar god known as "Khonsu in Thebes Nefer-hotep", but in fact his mythology was not limited to that role. He has several different aspects, appearing in among other forms as Khonsu pa-khered, or Khonsu the Child; Khonsu pa-ir-sekher, or Khonsu the provider (the Chespsichis of the Greeks); and Khonsu heseb-ahau, or Khonsu, decider of the life span, which was in reality one of the most important Theban manifestations of the god.

Different aspects of this god could interact with each other, as evidenced by an inscription known as the Bentresh Stela now in the Louvre Museum. It was produced in [Thebes](#) in the 4th century BC by [priests](#), though it claims to record a pronouncement of [Ramesses II](#) some 800 years earlier. It spins a story about that Pharaoh loaning a statue of Khonsu pa-ir-sekher to the king of Bakhtan to aid in the healing of a princess, Bentresh, and includes a conversation between this form of Khonsu and the more senior Khonsu in [Thebes](#).



Above: Ramesses IV offers the first fruits of the season to Khonsu in the Khonsu Temple at Karnak

Below: Khonsu offers the palm tree of the years and the sed-festival symbol while Isis breast-feeds the young king prince wearing the white crown



A synopsis of this document is provided by George Hart, in his Dictionary of Egyptian Gods and Goddesses: "Ramesses on a tour of inspection in Syria falls in love with the daughter of the prince of Bakhtan (-Bactria?). The princess goes to Egypt as his Great Royal Wife Nefrure. A request arrives from Bakhtan for help in curing Nefrure's younger sister, Bentresh. The Royal scribe Djeheutyemheb goes to Bakhtan and diagnoses that Bentresh is possessed by a hostile spirit. He informs the pharaoh. In Egypt Ramesses consults Khonsu in Thebes Nefer-hotep.

Khonsu approaches the manifestation of himself specializing in healing and riving out demons, who is Khonsu pa-ir-sekher. This Khonsu's statue is sent to Bakhtan, a journey of seventeen months.

To the amazement of the Bakhtan court, Khonsu cures Bentresh and the hostile spirit acknowledges his supremacy. The Prince of Bakhtan deliberately detains the statue for three years and nine months until a dream of Khonsu as a golden falcon flying away causes a crisis of conscience.

Khonsu's statue returns to Thebes laden with treasure from the prince, which is handed over to Khonsu in Thebes Nefer-hotep - obviously the senior partner."

Khonsu's nature did not simply change over time. Although firmly associated with [Amun](#) and [Mut](#) at [Thebes](#), at [Kom Ombo](#) Khonsu was considered the son of [Sobek](#) and [Hathor](#), and in [Edfu](#), Khonsu was linked with [Osiris](#) as "the son of the leg", referring to a relic of that netherworld god said to be preserved in that temple.



As a [moon](#) god, Khonsu was sometimes associated with [Shu](#), the god of the air, and also with [Horus](#). And he participated in the reckoning of time like, and as an assistant to [Thoth](#). He was also believed to influence the gestation of both humans and animals, and was even connected to creation myths by the Khonsu Cosmogony, which was preserved in a Ptolemaic text recorded on the walls at the [Khonsu temple](#) at [Karnak](#) and which explains the the connection between the Theban Khonsu and the [creation myths](#) of [Memphis](#) and [Hermopolis](#).

Iconography

Khonsu was typically represented in anthropomorphic form, usually as a younger man wrapped in mummy bandages or a tightly fitting garment, though his arms may be partially or completely unrestrained. He is frequently depicted wearing his lunar symbol, which consists of the full lunar disk resting in a crescent new [moon](#) upon his head. However, in his role as divine child of [Amun](#) and [Mut](#), he commonly wears the [sidelock of youth](#), even though he may also wear the curved beard of the gods. Often, he holds the [crook and flail](#) associated with [Osiris](#) and [Horus](#), as well as a was or [djed](#)-headed staff. His most distinctive adornment, however, is a loosely hanging necklace with a crescent-shaped pectoral element resting on his chest and with a heavy counterpoise on his back. This counterpoise usually has an inverted keyhole shape, which is useful in differentiating this god from representations of the god [Ptah](#), whose necklace counterpoise is of a different shape.



As a god of the sky, Khonsu may also be depicted with the head of a falcon, but can be differentiated from [Horus](#) and [Re](#) by the lunar disk and crescent surmounting his head. As a lunar deity, one of his symbols was the Cynocephalus baboon, considered a lunar creature by the ancient Egyptians, though he does not nearly so frequently appear in this form as does the god [Thoth](#). In the later dynasties, Khonsu may take human form on small amulets. Also during Egypt's late history, he may be depicted on plaques as fully human or in his falcon-headed form, together with his divine parents, [Amun](#) and [Mut](#). He may also be depicted like [Horus](#), standing on the back of a crocodile.

Worship

Khonsu was a major Egyptian god with sanctuaries throughout the ancient land of Egypt, including [temples](#) at [Memphis](#), [Edfu](#) and [Hibis](#). However, his main cult center was at [Thebes](#). Within the precincts of the great [Amun temple](#) at [Karnak](#), [his temple](#) to the south of the first court was begun in the [20th dynasty](#) by [Ramesses III](#) and completed by a number of later rulers. Like his parents, Khonsu participated in various processions, such as the New Year's festival at the [temple of Luxor](#), where the god's statue was transported from his precinct at Karnak on a sacred barque that could be identified by a falcon's head at its prow and stern. In this festival, the god traveled along his own statue-lined avenue which ran from his temple to Luxor, indicating his importance in this and other celebrations. In fact, the pylon of Khonsu's temple, known as "Benent", was the starting point of the processional avenue leading to the Luxor Temple, and in the late Ramessid period, most of the construction at [Karnak](#), where one of his divine epithets was "the Greatest God of the Great Gods", focused on his temple.



Particularly during later times, Khonsu's fame as a god of healing was widespread, and enhanced by the fact that he was believed to have personally healed one of Egypt's kings during the [Greek Period](#), [Ptolemy IV](#), who called himself "beloved of Khonsu who protects the king and drives away evil spirits. In fact, as a healing god, Khonsu came to be worshipped by the common people as well, who sometimes took the god's name as part of their own.



Statue of Khonsu at the time of its discovery in 1903





Khonsu the Traveler,
God of the Moon

MyGodPictures.com



Khonsu (Khons, Chons, Khensu) was a god of the moon and time. His cult center was at Thebes where he was part of a triad with [Amun](#) and [Mut](#). He was one of the companions of [Thoth](#) (who was also associated with the moon and the measurement of time). It was thought that he could influence the fertility of both the people and their livestock and one myth (recorded on the walls of the [Ptolemaic](#) temple of Khonsu at Karnak) gives him a prominent role in the creation of the universe. He was also revered as a god of healing, as is recorded in the story of the "[Princess of Bekheten](#)". It was said that he personally healed the pharaoh Ptolemy IV (who took the epithet "beloved of Khonsu who protects the king and drives away evil spirits" in thanks for the gods help) and he was also thought to extend his protection to the common people. As a result, many Egyptians were named after him.



However, he also had a darker side. During the early part of Egyptian history, Khonsu seems to have been considered to be a violent and dangerous god. He appears in the "Cannibal hymn" (part of the Pyramid Texts) as a blood-thirsty deity who helps the deceased king to catch and eat the other gods and the Coffin Texts describe him as "Khonsu who lives on hearts". Yet, by the [New Kingdom](#) he was worshipped primarily as the gentle and compassionate son of [Amun](#) and [Mut](#).

There has been some dispute regarding the meaning of his name. Some scholars have suggested that it represented the royal placenta (transliterated as *h-nisw*), but it is now generally held that it was derived from the word "khenes" (*hns*) meaning "to cross" or "to travel" (referring to his journey across the sky). However, he was also known by the more specific names; "Khonsu nefer hotep" (in Thebes) was described as the "lord of [Ma'at](#)", an epithet he shared with [Ptah](#). When there was a new moon he was known as the "mighty bull" and during the full moon he was associated with a neutered bull. This god not only ruled the month, but he also supposed to possess absolute power over the evil spirits which infested earth, air, sea, and sky, and which made themselves hostile to man and attacked his body under the forms of pains, sickness, and diseases, and produced decay, and madness, and death. He it was, moreover, who made plants to grow, and fruit to ripen, and animals to conceive, and to men and women he was the god of love.

As "Khensu-pa-khart" he was the personification of the light of the crescent moon. He was also thought to help women conceive children and help the livestock to breed successfully. This aspect of the god also has an association with fresh air, and hence the god [Shu](#). "Khonsu pa-khered" ("Khonsu the Child") was described as the "first great son of [Amun](#)", the son of the goddess Nubt, and an aspect of the god Ra. Like Ra-[Horakhty](#) he was thought to be a child in the morning and an old man in the evening. He was also characterised as, a youth at the beginning of the year, who cometh as a child after he had become infirm, and who reneweth his births like Disk.



Thus Khensu-pa-khart was both the spring sun, and the spring moon, and also the moon at the beginning of each month, in fact, the symbol of the renewed light of the sun and moon, and the source of generation and reproduction. In these aspects he could be linked to [Horus](#), Ra, or [Min](#). He was also known as "Khonsu pa-ir-sekher" ("Khonsu the provider" -Chespisichis to the Greeks) and "Khonsu heseb-ahau" ("Khonsu, decider of the life span").

The Great Temple of Khonsu was built in the precinct of the temple of Karnak. It was begun by Ramesses III, in the [New Kingdom](#) but expanded by a number of later rulers. There were three shrines dedicated to specific aspects of the god; "The Temple of Khensu", "The Temple of Kenshu in Thebes, Nefer-hetep" and "The Temple of Khensu, who works his plans in Thebes". Other forms of the god were probably worshipped in the main portion of the temple as aspects of the moon god. Different aspects of this god could actually converse with each other! For example, the Bentresh Stela (created in the 4th century BC but claiming to record a statement of Ramesses II) describes how a Khonsu approaches Khonsu pa-ir-sekher, a manifestation of himself in order to free a foreign princess from a hostile spirit.

Khonsu was also associated with a number of other gods. In Khumnu (Hermopolis) he was called "Khonsu-Djehuti" associating him with [Thoth](#). While in Thebes, Khonsu was associated with Ra, [Shu](#), Min and [Horus](#). During the later period [Osiris](#) and Khonsu were known as the two bull and represented the sun and the moon respectively.

Although firmly associated with [Amun](#) and [Mut](#) at Thebes at Kom Ombo Khonsu was considered to be the son of [Sobek](#) and [Hathor](#) (again linking him to [Horus](#)) and in Edfu he was considered to be the son of [Osiris](#) and known as "the son of the leg" (the leg being the part of the dead king's body which was thought to have been found in that [nome](#)).



He was usually depicted as a young mummiform man in the posture of a mummy. In his role as the young son of [Amun](#) he generally wears the sidelock of youth and the curved beard of the gods. He often wears a full lunar disc resting in a crescent moon as a headdress and carries a crook and flail in his hands (linking him with the pharaoh and [Osiris](#)). Occasionally he bears a staff topped by the Was (representing power) or the [Djed](#) (representing stability). He generally wears a loose necklace with a crescent-shaped pectoral and a counterpoise in the shape of an inverted key-hole. In his mummiform aspect he looks so similar to [Ptah](#) that the only way to tell them apart is to check his necklace as the counterpoise worn by Ptah is a different shape.

Khonsu could also be depicted as a falcon-headed man, but unlike [Horus](#) or Re his headdress is sometimes topped by a lunar, not solar symbol. Like [Thoth](#) he was associated with the baboon, but was only rarely depicted in this form. During the later period he may be depicted on plaques as fully human or in his falcon-headed form, together with his parents [Amun](#) and [Mut](#). He may also be depicted standing on the back of a crocodile, like [Horus](#). As "Khonsu, the chronographer" he wears the solar disk on his head and holds a stylus in his right hand. Khonsu was also a great lover of games, especially senet. He was also frequently recorded playing a game of Senet against [Thoth](#).





Maahes (also spelled **Mihos**, **Miysis**, **Mios**, **Maihes**, or **Mahes**) (**Greek**: **Μαχέας**, **Μιχός**, **Μίσις**, **Μίος**, or **Μάιχας**) was an ancient [Egyptian](#) lion-headed [god](#) of [war](#),^[2] whose name means "he who is true beside her". He was seen as the son of the [Creator god](#) Ptah, as well as the feline goddess ([Bast](#) in [Lower Egypt](#) or [Sekhmet](#) in [Upper Egypt](#)) whose nature he shared. Maahes was a deity associated with war, protection, and [weather](#), as well as that of [knives](#), [lotuses](#), and [devouring captives](#). His cult was centred in [Taremu](#) and [Per-Bast](#), the cult centres of Sekhmet and Bast respectively. <https://en.wikipedia.org/wiki/Maahes>

Maahes was a solar war god of ancient Egypt in the form of a lion worshipped in Nubia and Egypt's Western Desert. The name Maahes also spelled as Mihos, Miysis, Mios, Maihes or Mahes, whose name directly translated as "(one who can) see in front". Therefore, another possible translation is "he who is true beside her" referring to [Ma'at](#).

Maahes usually referred as "The Lord of the Massacre" instead by his name. Maahes was seldom referred by the name. Some of the other epithets were Wielder of the Knife, The Scarlet Lord and Lord of Slaughter. He was also known as the "Avenger of Wrongs" and "Helper of the Wise Ones", where he punished those who violated the rules of Ma'at. He was also considered to be the guardian of sacred places and a protector of the innocent.

Maahes appearance portrayed as a man with the head of a young lion, wearing the Atef crown or the double crown of Egypt and often holding a knife or a sword in hand. Occasionally, he was shown wearing the solar disk and uraeus on his head and with the bouquet of lotus flowers near to his image. Sometimes, he also depicted as a lion devouring a victim. He was the son of [Bastet](#), the cat goddess in Lower Egypt and of [Sekhmet](#), the goddess of war in Upper Egypt. His father was thought to be either [Ptah](#) or [Ra](#). Maahes was closely associated with [Nefertum](#), also the son of Bast and Sekhmet. Maahes cult center was built at Leontopolis in Lower Egypt. Later, Osorkon III built a temple for him in the 23rd dynasty in Bubastis, the sacred town of Bastet.

MAAHES ☯

<http://www.mysteries-in-stone.co.uk/maahes.htm>



Egyptian physician, architect, and vizier (chief adviser) of King Zoser (3rd dynasty).

Imhotep was a genius human that became a true god after his death in about 2600 BC.

He is thought to have designed the step pyramid at Sakkara, the first pyramid ever constructed. Few written remains come from his own time and his background is not known. He was also the prime minister, chief physician, high priest, a poet and a philosopher.

He was worshipped for 2500 years as the god of medicine, as Egyptian medical belief required that doctors treat their patients with both spiritual and rational methods. Doctors gave prayers to Imhotep as they treated their patients in the belief that he would intervene to help the healing process.

The Greeks and the Romans adopted his thoughts and it was wide spread. As the first child of god Ptah and goddess Nut he brought to man the arts of healing and knowledge of medicine. He was also the protector of studies. His image is of a man dressed in a simple way sitting with his studying material on a throne. His tomb has not yet been found. It's likely to be in Sakkara.

Maahes

<https://www.ancientegyptonline.co.uk/maahes.html>

Maahes (Mahes, Mihos, Miysis, Mysis) was a solar war god who took the form of a lion. He was first referred to as a specific god in the [Middle Kingdom](#) but he remained fairly obscure until the [New Kingdom](#). He seems to have been of foreign origin, and may have been an Egyptian version of Apedemak, the lion-god worshipped in Nubia.

His name can be translated directly as "(one who can) see in front". However, the first part of his name is also the first part of the word "ma" (lion) as well as the verb "maa" (to see) and it is spelled with the symbol of a sickle for the sound "m", linking it with the word Ma'at (truth or balance). As a result, another possible translation is "True Before Her" (referring to [Ma'at](#)).

However, Maahes was rarely referred to by name. Rather he was usually referred to by his most common epithet, "The Lord of the Massacre". He was given a number of other bloodcurdling epithets including; "Wielder of the Knife", "The Scarlet Lord" (referring to the blood of his victims) and "Lord of Slaughter". Yet, he was not seen as a force of evil. He punished those who violated the rules of [Ma'at](#) and so promoted order and justice. Thus he was also known as the "Avenger of Wrongs" and "Helper of the Wise Ones". The Greeks associated him with the Furies (who were also potentially dangerous but not specifically evil) and gave him their epithet "The Kindly One,"

Lions were closely linked to royalty in Egyptian mythology and Maahes was considered to be the patron of the pharaoh. As such, he was described as the son of [Bast](#) (who could take the form of a lion or sand cat and was a patron of [Lower Egypt](#)) and the son of [Sekhmet](#) (who was usually depicted as a lioness and was a patron of [Upper Egypt](#)). His father was thought to be either [Ptah](#) or [Ra](#) (whichever was the chief god at that time).

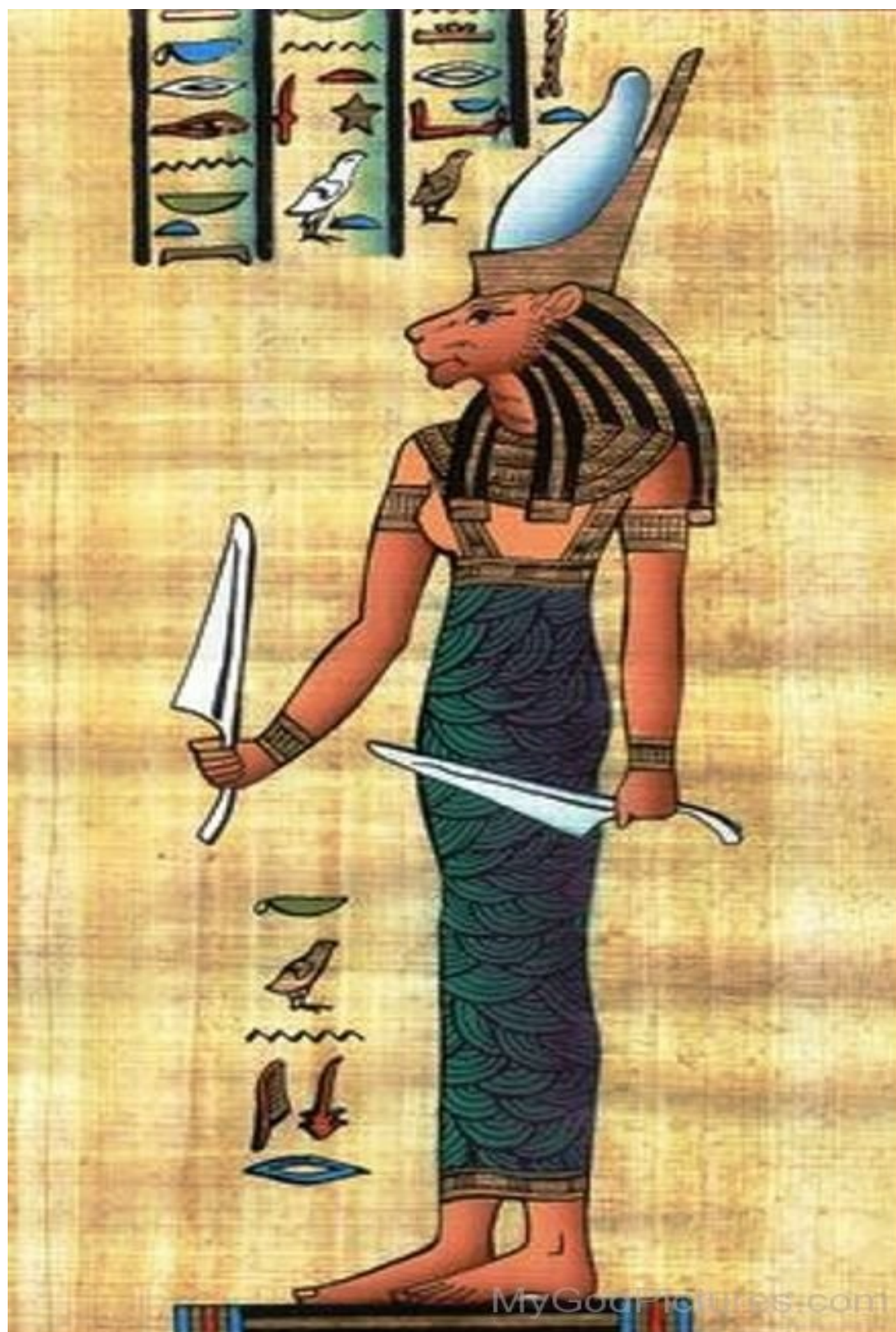
Maahes was so closely associated with [Nefertum](#) (also a son of [Bast](#) or [Sekhmet](#)) that it is sometimes suggested that he was only an aspect of this god, who did occasionally take leonine form. This connection gives Maahes an association with perfumed oils which was sometimes indicated by the depiction of a bouquet of lotus flowers near to his image. He was also linked to Shemsu (also a lion headed god), [Anhur \(Onuris\)](#) (who was a god of war) and [Shu](#) (who could take the form of a lion). His cult centre was Leontopolis (Nay-ta-hut, "city of lions") in [Lower Egypt](#), where tame lions were lovingly cared for in his temple. He was also venerated in Djeba (Utes-Hor, Behde, Edfu), Iunet (Dendera), Per-Bast (Bubastis) and Nubia (particularly in Meroe). as a son of the triad in Memphis alongside [Nefertum](#) and occasionally Imhotep.

He was considered to be the personification of the burning heat of the sun, linking him to the goddesses who were given the title the "[Eye of Ra](#)" (including his mother, [Sekhmet](#) or [Bast](#)). By Greek times, he was described as a god of storms. Yet despite his aggressive aspect, Maahes was also thought of as a protective deity. He helped protect Ra from [Apep](#) as he travelled into the underworld night and defended the pharaoh in battle. He was also considered to be the guardian of sacred places and a protector of the innocent. Maahes was often depicted as a lion-headed man carrying a knife and wearing the Double Crown of [Upper](#) and [Lower](#) Egypt, the atef crown or a solar disk and Ureas (royal serpent). Less often, he was depicted as a lion devouring a victim.





Maahes















Set, (Seth, Setesh, Sutekh,[1] Setekh, or Suty)



Set /sɛt/ or **Seth** /sɛθ/ (Egyptian: *sth*; also transliterated **Setesh**, **Sutekh**,^[1] **Setekh**, or **Suty**) is a god of chaos, the desert, storms, disorder, violence, and foreigners in ancient Egyptian religion.^[2] In Ancient Greek, the god's name is given as *Sēth* (Σήθ). Set had a positive role where he accompanies Ra on his solar boat to repel Apep, the serpent of Chaos.^[2] Set had a vital role as a reconciled combatant.^[2] He was lord of the red (desert) land where he was the balance to Horus' role as lord of the black (soil) land.^[2] [https://en.wikipedia.org/wiki/Set_\(deity\)](https://en.wikipedia.org/wiki/Set_(deity))

In Egyptian mythology, Set is portrayed as the usurper who killed and mutilated his own brother Osiris. Osiris' wife Isis reassembled (remembered) Osiris' corpse and resurrected her dead husband long enough to conceive his son and heir Horus. Horus sought revenge upon Set, and the myths describe their conflicts. This Osiris myth is a prominent theme in Egyptian mythology.

Set

[https://www.ancient.eu/Set_\(Egyptian_God\)/](https://www.ancient.eu/Set_(Egyptian_God)/)



Set, also known as Seth and Sutekh, was the [Egyptian](#) god of [war](#), chaos and storms, brother of [Osiris](#), [Isis](#), and [Horus](#) the Elder, uncle to Horus the Younger, and brother-husband to [Nephthys](#). His other consort was the goddess Tawaret, a hippo-headed deity who presided over fertility and childbirth. He is one of the first five gods created by the union of Geb (earth) and Nut (sky) after the creation of the world. His name is usually translated as "instigator of confusion" and "destroyer" and he was associated with disorder, foreign lands and people, and the color red. He is sometimes depicted as a red-haired beast with a forked tail and cloven hooves or a shaggy red dog-like animal. His symbols were the griffin, hippopotamus, crocodile, and tortoise, but he was mainly associated with the serpent. Epithets for Set include "Lord of the Desert" and "Ruler of the South" as he was originally a god of Upper [Egypt](#) (the south) and the barren lands beyond Egypt's borders.

In the [Early Dynastic](#) Period of Egypt (c. 3150 - c. 2613 BCE) he was originally an important and friendly god of Upper Egypt whose name was invoked for love spells and inscribed on amulets which served as love charms. He was also the deity who saved the sun god Ra from the serpent [Apophis](#), an evil creature who tried to stop the sun god's journey through the night sky toward dawn. Egyptologist Richard H. Wilkinson comments on this myth and Set's role as hero, [writing](#), "It was said that each night Apophis hypnotized Ra and the entourage who sail with him except for the god Seth who resisted the serpent's deadly stare and repulsed him with the thrust of a great spear" (221). In doing so, Set assured that the sun would rise the next morning. Set was also seen as a benefactor who helped the people in life and provided for them after [death](#), but by the time of the [New Kingdom](#) (1570-1069 BCE) he came to be best known as the first murderer, who killed his older brother Osiris to reign over the world and then tried to murder Osiris' son Horus.

To the Greeks, he was associated with Typhon, the god-monster who challenged the might of [Zeus](#) and was hurled into Tartarus. Precisely why Set's attributes and image changed from a hero-god to the enemy of order and justice is unknown, but by the time the Osiris myth became popular during the New Kingdom Set's transformation was complete. He was still invoked by common people and pharaohs for assistance, however, and his name is evident of that of rulers such as Seti I, Sethnakhte, and Seti II. Although his wife was his sister Nephthys, he was associated with foreign goddesses such as the warrior-goddess Anat from [Ugarit](#) in [Syria](#), and Astarte, the Queen of Heaven, from [Phoenicia](#). It is thought that he represented the dry and barren desert lands and distant territories outside of Egypt as contrasted with Osiris and Horus who symbolized the fertility of the [Nile](#) River Valley.

Mythical Origins & the Murder of Osiris

The first five gods of Egypt were born of the union of the brother and sister gods Geb (earth) and Nut (sky) after the creation of the world by Atum. Osiris was the first-born, then Isis, Set, Nephthys and Horus (known as Horus the Elder). As first-born, Osiris was elevated as ruler of the world which, to the Egyptians, meant the land of Egypt. Osiris found the newly-created people to be barbarous and uncivilized and so gave them culture, taught them [agriculture](#), provided them with laws, and instructed them in the proper ways to worship the gods. Osiris took his sister Isis as his wife, and she bestowed on humans her gifts of compassion and equality for all. The world was a paradise where everyone, man and woman, was equal under the reign of the royal couple, food was abundant, and no one suffered any want.

Set grew jealous of Osiris' power, resented his success, and decided to remove his brother.

Set grew jealous of Osiris' power and resented his success. His resentment grew more bitter after his wife Nephthys, attracted by Osiris' beauty, disguised herself as Isis and seduced the great king, becoming pregnant with the god [Anubis](#). Set decided to remove his brother and had a magnificent casket created, the most beautiful chest ever made, tailored to Osiris' exact measurements. He threw a grand party, to which Osiris was invited, and after the banquet told the guests he had a special surprise.

He revealed the chest and said that whoever could fit most perfectly inside could take it home. One by one the guests climbed into the casket but could not fit until Osiris' turn came. He lay down in the casket and found, of course, that it fit him perfectly. Set then slammed the lid on and threw the casket into the Nile River. In some versions of the story, Osiris is murdered by Set and 72 accomplices while in others he alone is responsible. A further variation is that sometimes Set is said to have murdered Osiris in the casket and then disposed of it while in other versions Osiris suffocates once he is thrown into the river or after the casket is encased by the tree at [Byblos](#).

The casket with Osiris' body inside floated down the Nile and out to sea, finally coming to the shores of Byblos in Phoenicia, where it lodged in a tamarisk tree. The tree grew quickly around it, encasing it, and Osiris was lost to the people of Egypt. In time, the king and queen of Byblos came to the shore and noticed the beauty of the tree and its sweet scent and had it cut down and brought to their court as a central pillar. Back in Egypt, Set took the throne, and the harmonious balance which had been maintained by Osiris and Isis was lost. Set was a chaotic and unpredictable monarch who brought storms and drought and the people turned on each other in their efforts to survive.

Isis & Osiris' Rebirth

Isis went in search of her missing husband and finally came to Byblos where she endeared herself to the king and queen and became nursemaid to their young sons. As usual when Isis walked among human beings, she was disguised as an elder woman and no one at court knew they were dealing with a goddess. Isis became fond of the younger son, Dictys, and tried to make him immortal by burning away his mortal qualities in a magical fire. One night, when the queen interrupted Isis at this work, she was horrified and screamed, startling Isis who threw off her disguise and revealed her true identity. The king and queen were terrified and promised her anything she wanted if she would only spare them. Isis asked for the tamarisk pillar, which they quickly gave her.

She freed Osiris from the tree and brought him back to Egypt, where she hid his body in the swampy marshes of the Nile Delta while she went off to gather herbs to revive him. Worried that Set might discover the body, she asked her sister Nephthys to keep watch. Set, in the meantime, heard that Osiris had returned to Egypt and went searching for him. He found Nephthys and tricked her into revealing where the body was hidden. Set then hacked the body into pieces and flung the parts all across the land and into the river. When Isis returned with her herbs, a tearful Nephthys told her what had happened, and together they went looking for the body parts to reassemble them.

Once Isis had put Osiris back together, she found he was incomplete. His penis had been eaten by the oxyrhynchus fish and could not be retrieved. Isis was still able to return her husband to life but, since Osiris was incomplete, he could no longer rule over the living and would have to descend to the underworld. Isis transformed herself into a kite (a falcon) and flew around his body, drawing his seed into her body and becoming pregnant with the god Horus (sometimes referred to as Horus the Younger). Osiris then went to the underworld where he became Lord of the Dead and the judge of souls.

The Contendings of Horus & Set

An Egyptian manuscript from the 20th Dynasty (1190-1077 BCE) tells the much older story of the [battle](#) for control of the world between Horus, son of Osiris, and his uncle Set. The manuscript is the story of the legal battle before the gods over who is the rightful king of Egypt. Horus and Set both present their cases and then must prove themselves in a series of contests and battles which are all won by Horus who, in the end, is proclaimed king. The Contendings of Horus and Set is only one version of what happened after Horus was born and Osiris descended to the underworld. Other myths describe how Isis hid her child from Set in the swamps of the Nile Delta as Set searched for the boy to murder him.

The popular tale of Isis and the Seven Scorpions is set during this time and depicts Isis going out at night to local towns to beg for food for herself and her son. There are other stories and legends concerning Horus' youth and Isis' care for him, and when he had matured he challenged his uncle for the throne. In some versions of the story, Horus battles Set, defeats him, and drives him from the land, while in others Set is killed. The Contendings of Horus and Set depicts these battles as contests ordered by the gods. The majority of the nine gods (known as the Ennead) presiding decided that Horus was the rightful king but Ra, the sun god was not convinced, and the decision had to be unanimous. Ra believed that Horus was too young and had led too sheltered a life to effectively rule while Set had proven himself a capable, if uneven, monarch. Even though Horus won every contest against his uncle, Ra would not be moved. This trial went on for over 80 years while the people of Egypt suffered under Set's chaotic reign.



Set Defeated by Horus

Isis understood that she would have to intervene for the good of the people and so transformed herself into a young woman and sat down outside of Set's [palace](#) where he would have to pass by her. She cried and cried until her cheeks were red and streaked with tears when Set, walking by, saw her and asked what the matter was. She told him how a wicked man, her husband's own brother, had murdered him and taken his land and flocks, and how she and her son had been driven from their inheritance, and further how the evil man now even sought her son's life.

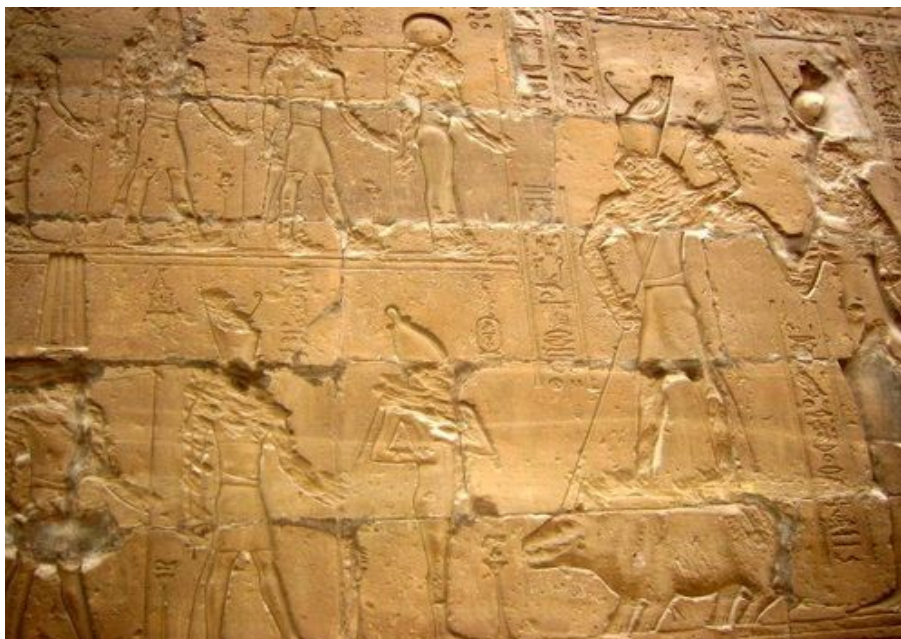
Set was deeply moved by her story and became enraged. He swore that he himself would destroy the criminal and restore the land to the poor woman and her son. Isis then revealed herself and the presence of the listening gods. Ra was convinced at last that Horus should rule, and Set was driven from the Nile Valley to the desert wastelands. Horus then became king of the world with Isis as his consort and ruled wisely as his father had before him. Order was restored to the land, and the equality of the people was renewed. The Nile River again overflowed its banks, sent by the mercy of Osiris, and the land became fertile again, and the crops were again abundant. Horus followed his father's example in all things and continued those practices of kingship and stewardship of the land which the mortal kings of Egypt would hold as their standards and incorporate as their values.

In another version of The Contendings of Horus and Set, the gods cannot come to agreement and consult the goddess [Neith](#). Neith was very wise and often called on to mediate disputes between the gods. She suggested that Horus be given rule of Egypt and Set given free reign of the desert regions and foreign lands. Recognizing that no land could equal the splendor of Egypt, she also suggested the Ennead grant Set the foreign goddesses Anat and Astarte as consorts as a consolation. This version of the story may predate the tale of Isis resolving the contention as Neith was an ancient goddess, very popular in the Predynastic Period, whose attributes were later absorbed by Isis.

The Transformation of Set

From the New Kingdom onward, Set was regarded as the villain according to the above myth (with different variations) but, as noted, was not always so. In the Early Dynastic Period, Peribsen, the sixth king of the Second Dynasty (c. 2890 - c. 2670 BCE) chose Set, rather than Horus, as his patron god. Osiris was seen as the first king but, following his death and resurrection, was no longer lord of the earth. Horus, as his rightful heir, held that title, and so Egyptian kings from the Early Dynastic Period onward, identified themselves with Horus and claimed the protection of Isis as representatives of her son on earth. When the [pharaoh](#) died, then he was identified with Osiris in the realm of the dead.

It is quite interesting, then, that Peribsen should have chosen to align himself with Set rather than Horus. Although the story of Set's murder of Osiris does not gain full momentum until later in history, Osiris' name and an early version of the story appears in the Fifth Dynasty (2498-2345 BCE) and it is thought this story is even older. Peribsen is the only king of the Early Dynastic Period to separate himself from Horus and align with Set, and although many theories have been proposed, none is completely satisfactory.



Temple of Horus, Edfu

Since it is known that Set was originally a hero-god, it makes sense that a king would choose him as patron, but by the time of Peribsen, Horus was linked to the monarch, not Set. The second king of the Second Dynasty, Raneb, was the first ruler to link the monarchy of Egypt to the gods by associating his name with the sun god Ra, and Ra was associated with Horus. Ra was also associated with Set, however, as it was Set who, in early stories, protected Ra from Apophis when the god traveled the night skies. This story could have been so popular at the time that Peribsen's alignment with Set would pose no mystery, but this still does not explain the departure from identification with Horus.

Another theory is that Peribsen was the first monotheist in Egypt, predating [Akhenaten](#) by centuries, but this has been disproved by evidence of the worship of many gods during Peribsen's reign. The most likely theory, though by no means certain, is that Peribsen, of Upper Egypt, chose Set as his personal protector to distance himself from Horus who seems to have been identified with Lower Egypt at the time. All evidence of Peribsen's reign comes from Upper Egypt, and he is not mentioned in the inscriptions of Lower Egypt from the period. The Second Dynasty is among the more obscure, owing to a significant lack of records from the time and confusion among those which do exist. Peribsen is the only king to so clearly identify himself with Set until the 19th Dynasty under Seti I (1290-1279 BCE) and his son [Ramesses II](#) (1279-1213 BCE) who made Set a national god and honored him with a [temple](#) in the capital, the Sepermeru, where his wife Nephthys was also worshiped.

The Role of Set

By the time of [Ramesses II](#), the Osiris myth was well known and Set had been transformed from a god of love, protector, and hero into the villain who stood for everything the Egyptians feared and hated: disorder, chaos, waste, drought, famine, destruction, hunger, and foreign invasion/influence. He must still have had some resonant associations with his former role as a protector god for Ramesses II to have elevated him to such a degree, but the cult of Osiris and Isis was so widespread by this time it is difficult to understand how. Worship of Set and Horus had developed from the time of Peribsen so that, by Ramesses II's time, Horus was associated with Lower Egypt (the north) and Set with Upper Egypt (the south) and inscriptions of the crowning of the king would show both Set and Horus officiating at the regnal ceremony. In time, however, Set became so closely identified as the villainous murderer and usurper that he was replaced in these inscriptions by [Thoth](#), god of writing and wisdom.



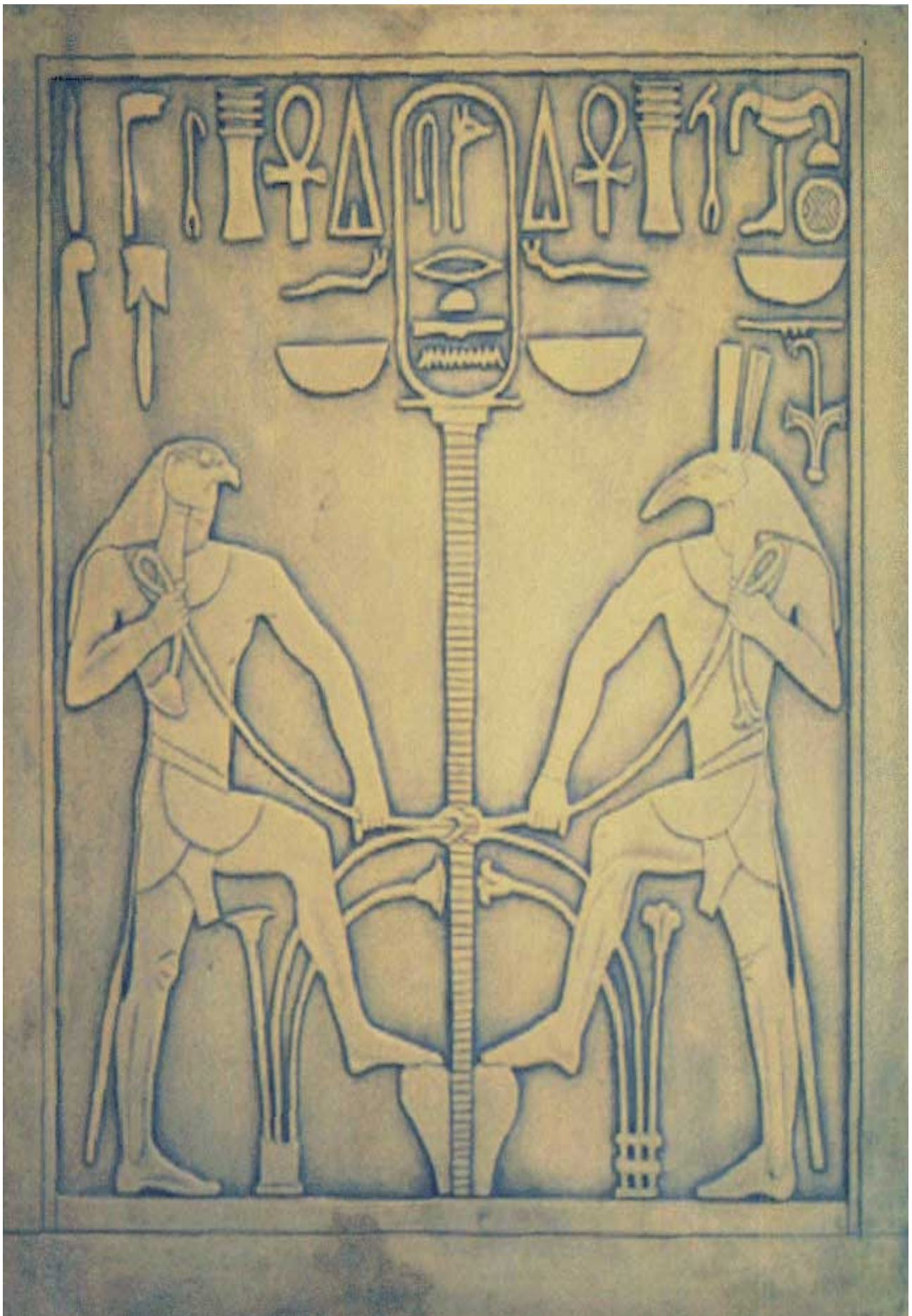
The enduring popularity of Set is most probably due to the Egyptian's appreciation of balance and harmony. The concept of *ma'at* (harmony) was integral to Egyptian values and featured even in their understanding of the afterlife where the heart of the deceased was weighed in the balance against the white feather of *ma'at*. Osiris, as god of fertility and life, required a counter in the form of Set as god of destruction and chaos. Even in this role, Set was considered sometimes beneficial as he voluntarily held back his desert forces of dry winds and drought from the fertile lands of Egypt. Prayers to Set for protection from, essentially, himself replaced the earlier amulets relating to love.



Set and Horus Blessing Ramesses II

Set was worshiped primarily at his cult center in the [city](#) of Ombos from at least the Early Dynastic Period but had temples honoring him throughout the land. As with other gods, the priests of Set took care of his statue, which no one else could draw near to, in the inner sanctum of the temple and also were responsible for daily rituals and upkeep of the temple complex. People petitioning the god for help were only allowed in the outer courtyards of temples, never in the sanctuary, where they would leave their donations or make requests of the priests for help in their lives - which could range from anything from marital advice to counseling to medical or financial assistance and, of course, officiations at funerals, weddings, or festivals.

Like many aspects of the Osiris myth, Set was incorporated into the early [mythology](#) of [Christianity](#) as the devil (the serpent Apophis has also been suggested as contributing to this figure's development). Set's relationship to darkness and wickedness, as well as the color red and the popular image of him as a red-haired beast, all leant themselves to the iconography of the Christian Satan. Like Satan, he brought about the end of paradise and was cast out of the land of the gods for rebelling against harmonious rule. His association with deceit, cunning, war, destruction and close connection with the serpent also worked well in fashioning the Christian concept of the great supernatural deceiver of human beings, who swore eternal enmity with God. In the gospels of Matthew, [Mark](#), and Luke, [Jesus](#) is tempted by Satan in the desert (or, in Matthew, in "the wilderness"), and the earlier figure of Set was strongly associated with deserts and the unknown lands beyond Egypt's borders (see Matthew 4:1-11, Mark 1: 12-13, and Luke 4:1-13). Set continued to play the role he had been given by the Osiris myth in a whole new context and belief system: as the deceiver and adversary of human beings, responsible for their suffering in a world originally created as a paradise.



Horus And Set
280

Set (Seth), God of Storms, Slayer of Apep, Equal to and Rival of Horus



<http://www.touregypt.net/featurestories/set.htm>



Set (Seth, Setekh, Sut, Sutekh, Suty) was one of ancient Egypt's earliest gods, a god of chaos, confusion, storms, wind, the desert and foreign lands. In the Osiris legends, he was a contender to the throne of [Osiris](#) and rival to [Horus](#), but a companion to the sun god [Ra](#). Originally worshiped and seen as an ambivalent being, during the Third Intermediate Period the people vilified him and turned him into a god of evil."



Depicted as a man with the head of a 'Sut animal' (or a 'Typhonian animal' because of the Greek identification with Typhon), or as a full 'Set animal' the god is unrecognizable as any one particular animal today. He was also identified with other animals, such as the hippopotamus, the pig and the donkey, which were often abhorred by the Egyptians. These animals were sacred to him. Set's followers took the form of these animals, as well as crocodiles, scorpions, turtles and other 'evil' or dangerous creatures. Some fish were sacred to Set, too - the Nile carp, the Oxyrynchus or the Phagrus fish - because they were thought to have eaten the [phallus of Osiris](#) after Set chopped him to pieces.



The 'Set animal' has long, squared ears and a long, down-turned snout, a canine-like body with an erect forked tail. He may have been a composite animal that was part aardvark (the aardvark that the ancient Egyptians would have seen was the nocturnal *Orycteropus aethiopicus* which was between 1.2-1.8 meters long and almost 1 meter tall, and was generally a reddish color because of the thin hair, allowing the skin to show through), part canine (perhaps the salawa, a desert dwelling creature) or even a camel or an okapi. The sign for his name, from the [Middle Kingdom](#) hieratic onwards, tended to replace the sign for 'donkey' and 'giraffe', so he was possibly linked to the giraffe, as well.

He was also believed to have white skin and red hair, with the Egyptians comparing his hair to the pelt of a donkey. Due to his association with red animals and even people with red hair were thought to be his followers. These animals were sometimes sacrificed, while the link between Set and red-heads - usually foreigners - gave him godhood over foreign lands. With the relationship to foreign peoples, Set was also a god of overseas trade of oils, wood and metals from over the sea and through desert routes. He was given lordship over western Asia because of this.

As Set was a god of the desert and probably symbolized the destructive heat of the afternoon sun, and thus was thought to be infertile. The hieroglyph for Set was used in words such as 'turmoil', 'confusion', 'illness', 'storm' and 'rage'. Strange events such as eclipses, thunderstorms and earthquakes were all attributed to him. Horus has seized Set,

he has put him beneath you so that he can lift you up. He will groan beneath you as an earthquake...

He was also thought to have rather odd [sexual](#) habits, another reason why the Egyptian believed that abnormalities were linked to Set. In a land where fatherhood makes the man, Set's lack of children, related to the tale where [Horus](#) tore off his testicles (while Set tore out Horus' eye) would have been on reason why he was looked down on. His favorite - some say only - food was the lettuce (which secreted a white, milky substance that the Egyptians linked to semen and was sacred to the fertility god [Min](#)), but even with this aphrodisiac, he was still thought to have been infertile.

His [bisexuality](#) (he was married and given concubines to appease him, yet he also assaulted Horus sexually starting with the come-on line "How lovely your backside is!") and his pursuit of [Isis](#) were reasons why Set could never have been a ruler of Egypt instead of Osiris, despite originally being a lord of Upper Egypt.

When Set saw [Isis](#) there, he transformed himself into a bull to be able to pursue her, but she made herself unrecognizable by taking the form of a bitch with a knife on her tail. Then she began to run away from him and Set was unable to catch up with her. Then he ejaculated on the ground, and she said, "It's disgusting to have ejaculated, you bull!" But his sperm grew in the desert and became the plants called bedded-kau

. -- Jumilhac Papyrus

In the Old and Middle Kingdoms there are depictions of these two gods together either leading the prisoners of the pharaoh or binding the plants of Upper and Lower Egypt together (as does the twin [Hapi](#) gods) to symbolize the union of Upper and Lower Egypt. He was regarded as an equal to the hawk god. This was Horus the Elder, a god of the day sky while Set was seen as a god of the night sky. When these two gods were linked, the two were said to be Horus-Set, a man with two heads - one of the hawk of Horus, the other of the Set animal.

"Homage to thee, O divine Ladder! Homage to thee O Ladder of Set! Stand thou upright, O divine Ladder! Stand thou upright, O Ladder of Set! Stand thou upright, O Ladder of Horus, whereby Osiris came forth into heaven."

-- Pyramid Texts,

Pepi I In the Pyramid Texts he was believed to be a friend to the dead, and he helped Osiris ascend to heaven on a ladder. On one of Seti I's reliefs, it shows Set and Horus offering the symbol of life to the pharaoh, with Set saying "I establish the crown upon thy head, even like the Disk on the head of [Amen-Ra](#), and I will give thee all life, strength and health." [Thothmose III](#) had a scene showing Set teaching him the use of the bow, while Horus taught him yet another weapon.

As for his role as a friend of the dead, it was believed that "Horus purifies and Set strengthens, and Set purifies and Horus strengthens" the deceased while the backbone of the deceased becomes the backbone of Set and Set has "joined together my neck and my back strongly, and they are even as they were in the time that is past; may nothing happen to break them apart."



[Ramesses II](#), as did his father [Seti I](#), both had red hair and so aligned themselves with the god of chaos. Both were famous warrior pharaohs, using Set's violent nature to help with their war efforts. In Ramesses II's campaign against the Hittites, he split his army into four divisions and named them after four gods. One was for Amen, one for Ra, one for [Ptah](#) and one for Set. But it was the pharaoh himself who won the battle:

Thereupon the forces of the Foe from Khatti surrounded the followers of his majesty who were by his side. When his majesty caught sight of them he rose quickly, enraged at them like his father [Mont](#). Taking up weapons and donning his armor he was like Set in the moment of his power. He mounted 'Victory-in-Thebes,' his great horse, and started out quickly alone by himself. His majesty was mighty, his heart stout. one could not stand before him.

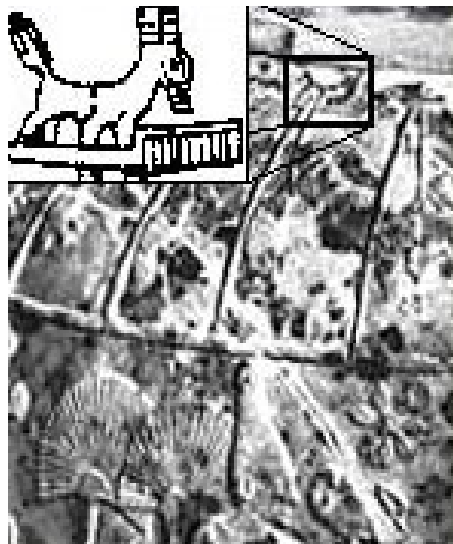
All his ground was ablaze with fire; he burned all the countries with his blast. His eyes were savage as he beheld them; his power flared like fire against them. He heeded not the foreign multitude; he regarded them as chaff. His majesty charged into the force of the Foe from Khatti and the many countries with him. His majesty was like Seth, great-of-strength, like [Sekhmet](#) in the moment of her rage.

His majesty slew the entire force of the Foe from Khatti, together with his great chiefs and all his brothers, as well as all the chiefs of all the countries that had come with him, their infantry and their charioteers falling on their faces one upon the other. His majesty slaughtered them in their places; they sprawled before his horses; and his majesty was alone, none other with him.

-- The Account of the Battle of Qedesh, the Ramesseum

It is likely that the cult of Horus overtook the cult of Set in ancient times, and started to remove his positive sides to give the god Horus more status. The two gods, Horus the Elder and Horus the son of Osiris and [Isis](#) were confused, so Set changed from being an equal to his brother, Horus the Elder, to the enemy of [Isis](#)'s son. It was only after the [Hyksos](#) took Set as their main god, after the Egyptians got rid of the foreigners, he stopped symbolizing Lower Egypt and his name was erased and his statues destroyed.

Set has been worshiped since [predynastic](#) times. The first representation of Set that has been found was on a carved ivory comb, an Amratian artifact. He was also shown on the [Scorpion macehead](#). He was worshiped and placated through Egyptian history until the Third Intermediate Period where he was seen as an evil and undesirable force. From this time on, some of his statues were re-carved to become the statues of other gods, and it was said that he had actually been defeated by the god Horus.



In the original tale of the fight between Set and Horus, the Egyptians believed that the two would continue their battle until the end of time itself, when chaos overran [ma'at](#) and the waters of [Nun](#) would swallow up the world. It was only when Set was vilified that this changed, and the Egyptians began to believe that Horus won the battle, defeating Set as a version of good triumphing over evil.

In the tale of Osiris, Set was the third of the five children of [Nut](#), thought to have been born in the Nubt ([Nagada](#)) area. Instead of being born in the normal manner, as his siblings were born, he tore himself violently from his mother's womb.

You whom the pregnant goddess brought forth when you clove the night in twain -
You are invested with the form of Set, who broke out in violence.

-- Pyramid Texts

Jealous of his older brother Osiris - either because of the birth of his sister-wife's son, [Anubis](#), or because of Osiris' rulership of Egypt - Set made a plan to murder his childless brother and take the throne. He made a great feast, supposedly in honor of Osiris, and with 72 accomplices ready, he tricked Osiris into laying down in a coffer - whoever fitted into the richly ornamented chest would win it - and considering that he'd measured it to fit his brother exactly, Osiris fit perfectly... and Set's accomplices nailed down the lid and threw it into the Nile.



When [Isis](#) found out about this, she went on a search through the world to find her husband. Bringing him back, Set happened on the coffer, and tore it open and cut up his brother's corpse, spreading body parts through the land of Egypt. Isis and Set's wife [Nephthys](#) (who had left him to join her sister) went on a quest to restore Osiris. They succeeded enough so that [Isis](#) conceived Osiris' son and eventually bore the child Horus in the Delta region where he grew up. By this time Horus had reached manhood

... Horus thereupon did battle with Set,

the victory falling now to one, now to the other ... Horus and Set, it is said, still do battle with one another, yet victory has fallen to neither. -- Egypt - Myths and Legends, Lewis Spence Yet Set was thought to be a follower of Ra. It was he who defended the [Solar Barque](#) each night as it traveled through the underworld, the only Egyptian deity who could kill the serpent [Apep](#) - Ra's most dangerous enemy - each night as it threatened to swallow the Barque.



Then Set, the strong one, the son of Nut, said "As for me, I am Set, the strongest of the Divine Company. Every day I slay the enemy of Ra when I stand at the helm of the Barque of Millions of Years, which no other god dare do." Even here, though, Set was thought to be a braggart,

taunting Ra and threatening that if he wasn't treated well, that he would bring storms and thunder against the sun god. At this point in [The Book of the Dead](#), Ra drives Set away from the Barque for his insolence, and proceeds on course without the god of storms.

Other than [Nephthys](#), Set had other wives/concubines. He was believed to live in the northern sky by the constellation of the Great Bear. To the Egyptians, the north symbolized darkness, cold and death. It was there that his wife [Taweret](#), the hippo goddess of childbirth, was believed to keep him chained. He seemed to have bad luck with women - as with [Nephthys](#), [Taweret](#) followed Osiris. At one part in the tale of Set's argument with Horus over rulership, the company of the gods asked the goddess [Neith](#), rather than Ra - who sided with Set - who should be given the throne of Osiris.

Her reply was this:

"Give the office of Osiris to his son Horus! Do not go on committing these great wrongs, which are not in place, or I will get angry and the sky will topple to the ground. But also tell the Lord of All, the Bull who lives in [Heliopolis](#), to double Set's property. Give him [Anat](#) and [Astarte](#), your two daughters, and put Horus in the place of his father.

" -- Myth and Symbol in Ancient Egypt, RT Rundle Clark



So he was given the two foreign goddesses Anat and Astarte, both war goddesses from the Syria-Palestine area and daughters of Ra. The two were often interchangeable, yet they had their own distinct cults. Anat and [Taweret](#), though they were fertility goddesses,

never bore Set any children. Despite his wicked side, Set was still a god of Egypt, and worshiped - and feared - as such. His image changed through time, due to politics, yet he was still a powerful god, the only one who could slay Ra's worst enemy. To the Egyptians he was the god who 'ate' the moon each month - the black boar who swallowed its light - and the god who created earthquakes and heavy, thunderous rain storms. He was a friend of the dead, helping them to ascend to heaven on his ladder, and the crowner of pharaohs and leader of warriors.

Despite his bad reputation, he was still a divine being - an equal of Horus, no less - who could be invoked by his followers or warded off by those who were afraid of him. Yet without chaos and confusion there would be no order; without the heavy, thunderous storms there would be no good weather; without the desert and foreign lands there would be no Egypt. Set was a counterbalance to the 'good' side of the Egyptian universe, helping to keep everything in balance.

Seth | God of Chaos



<https://www.ancient-egypt-online.com/seth.html>

The Egyptian God Seth is also known as the **god of chaos**. According to popular Egyptian mythology it would certainly seem that he created plenty of mayhem. Scholars believe Seth's cult was one of the oldest in Egypt. Some pharaohs honored him and used his name as part of theirs during certain periods.

Who was the God Seth?

The Egyptians' concept of Seth **changed** over time. At first, the Egyptians saw Seth as a beneficial god. They believed he lived in the realm of the blessed dead. Seth was a god the Egyptians prayed to so he would help their dead family members.

After a time, the priests of Horus came into **conflict** with Seth's adherents. Scholars believe Horus' followers subjugated Seth's. Then Seth's role in the Pantheon changed. He became the polar opposite of Horus.

The Egyptians saw Seth as the god of **darkness and chaos**. He was also the lord of the desert. Seth became the god of the unclean and an opponent of several gods. Opposing priests destroyed most of Seth's statuary.

He was the personification of drought. As lord of the desert and drought, Seth was an **opponent** of everything that gave life. The Egyptians also saw him as a storm and war god. The Egyptians associated Seth with the planet Mercury. The Egyptians associated the color red with Seth. They reviled people with red skin and, sometimes, killed animals with red fur.

What forms did the Egyptian god Seth take?



© Astra Nilsson - Relief of God Seth

The Egyptians usually depicted Seth as a man with the head of a fantastic animal that they called the **Seth animal**. It had a pointed snout, tall, rectangular ears and a thin canine body with a long forked tail. The Seth animal's body had fur tufts in the shape of inverted arrows.

Seth's images show him holding an ankh in one hand and a *was* staff in the other. The *was* staff was a long staff with a forked bottom and the head of the Seth animal on top.

The Egyptians also associated Seth with **different animals** and he was sometimes depicted as one of them. The animals include the boar, the antelope, the crocodile and the ass. Some Egyptians also associated him with poisonous creatures, like snakes and scorpions. In some myths, Seth took the form of a hippopotamus.

Family

- **Father:** [Geb](#), the god of the earth
- **Mother:** [Nut](#), the goddess of the sky
- **Brother:** [Osiris](#), god of the underworld, vegetation and fertility
- **Sister:** [Isis](#), goddess of magic, marriage and wisdom
- **Sister/Consort:** Nephthys, goddess of darkness and decay
- **Brother:** Haroeris (Horus the Elder), a sky god
- **Nephew:** [Horus](#) the Younger, sun god and patron god of the pharaoh
- **Nephew/Son:** [Anubis](#), god of the dead and funerals
- **Other Consorts:** Anat and Astarte

The Egyptians saw Horus as possessing **different identities** but the line between them blurred. Thus, Horus was, in different forms, both the brother and nephew of Seth. Some legends named Seth as the father of Anubis but others named Osiris as Anubis' father.

Seth helped Ra the sun god

In some myths, Seth **opposed** [Ra](#) and fought against him. This was not true in every myth. Some stories stated that Seth **helped** Ra. In these tales, he was a warrior on Ra's sun boat who defended the boat against Apophis, the chaos serpent. Some stories said that Seth was put on the prow of the sun boat to fight Apophis.

Conflict with Horus

Seth's conflicts with Horus can be **divided** between those with Haroeris and those with Horus the Younger. Seth's fight with Haroeris was for the throne of the gods. Seth had usurped the throne which Haroeris argued was his. In one form of the myth, Haroeris and Seth went before the Divine Tribunal to argue their positions. Another form of this myth involved Horus the Younger (see below).

Isis used her wisdom to **sway** the Tribunal towards Haroeris. Seth got angry and insisted that the Tribunal ban Isis. The Tribunal kicked her out but she slipped back in disguise. Isis tricked Seth into admitting he was a usurper and the Tribunal began to favor Horus.

The meaning of the next part of the legend is **unclear** today. Both gods tried to get their semen inside their opponent. Seth believed he succeeded but he failed. Haroeris, with Isis' help, managed to succeed. The Tribunal called the semen of both gods and discovered Haroeris' inside Seth.



© Jodi Kurtz - Reliefs at [Edfu](#), story of Seth and Horus

The Tribunal gave the throne to Haroeris. Seth's fate **differs** depending on the myth. In some myths, the Tribunal gave him to Isis as a prisoner. Other myths say Seth was put on the sun boat's prow to battle Apophis and his forces.

Horus the Younger's conflict with Seth hinges on the former's role as an **avenger**. Seth wanted the throne of the gods, which belonged to his brother, Osiris. This was before the birth of Horus who, in this myth, was the son of Osiris and Isis. Seth murdered Osiris to gain his throne.

The method of this murder differs depending on the **source** of the story. Most Egyptian copies just say that Seth drowned Osiris. The Greco-Roman copies are much more elaborate. They begin with Seth building a sarcophagus that fitted Osiris exactly.

Then Seth **tricked** his brother into getting inside the sarcophagus. He then sealed the coffin and threw it into the Nile. Isis recovered Osiris' body but Seth stopped her before she could restore her husband to life. Seth then cut up Osiris' body and spread the pieces throughout Egypt.

Isis and Nephthys **recovered** all the pieces of Osiris' body but one which a fish ate. Isis managed to bring Osiris back for one night during which she conceived Horus. She hid Horus from Seth while he was growing into adulthood. Seth tried to kill Horus while he was a boy but the attempts failed.

When Horus grew up, he **fought** Seth to avenge his father. The conflict lasted for decades. Finally, Seth turned into a hippopotamus and tried to destroy Horus' boat. Horus speared Seth but the other gods stopped him from destroying his uncle. This was how Horus avenged Osiris' murder and gained the throne of the gods.



© Karen Green - Depiction of Horus defeating Seth

Worship of Seth

The pharaohs **respected** Seth and his power. Seth was one of the Two Lords (Horus was the other) who gave the king power and authority. Some pharaohs, like [Seti I](#), were named for Seth. Other pharaohs used the Seth animal as part of their emblem.

Two **major festivals** were associated with Seth. One was one of the five **Intercalary days**, the days right before the New Year began. These were the days when the five Osirian gods (Osiris, Horus, Seth, Isis and Nephthys) were born. The Egyptians honored each of them on their birthday.

The other festival involved a **ritual reenactment**. Either the pharaoh or a priest would spear a model of a hippopotamus. Then the people cut up and ate a cake shaped like a hippopotamus. This festival reenacted Horus' defeat of Seth.

Temples

One of the centers of Seth's worship was **Tukh** or **Ombos**. Most of the temple is now a ruin but what remains dates to the New Kingdom period. One object found there was a huge was scepter that [Amenhotep III](#) dedicated to Seth. This is the largest faience object ever found in Egypt.

Avaris, the capital of the [Hyksos](#), was another center of Seth's worship. The Hyksos were a group of Asiatics who ruled Egypt during the Second Intermediate Period. They worshiped Seth because they associated him with their chief god, a storm god. During this time, two Hyksos goddesses, Anat and Astarte, were Seth's consorts.

Seth as a Villain God

In many Egyptian myths, Seth was an adversary of different gods. But calling him a villain might be a misunderstanding. The Egyptians had a religion based on **duality**. All their gods had to have an opposite. Seth was the opposite of several other major gods.

Seth was **Horus' opposite**. He was the darkness to Horus' light and chaos to Horus' order. Seth's existence was necessary so Horus could also exist. In this matter, he was not seen as a villain by the Egyptians.



Depiction of Seth battling Apohis

Seth was also **Osiris' opposite**. As lord of the desert and drought, Seth opposed his brother. Osiris was the lord of vegetation and fertility. Both gods were vital to maintaining order in Egypt.

At times, Seth was the **opposite of the god Ra**. Ra was a god of order and Seth was the god of chaos. Some myths have them battling nightly and Ra emerging victorious. Certain of these myths equated Seth with Apophis. Other stories say Seth fought for Ra against Apophis.

Artifacts of Seth

Most of the artifacts associated with Seth are images **carved** on temples. These images also relate the myths associate with Seth. Scholars found was scepters in some of Seth's temples. These were dedicated to the god by the pharaoh or other worshipers.

The God Seth Facts

- Seth was the God of chaos, darkness, the desert and drought.
- The Egyptians had a [religion](#) of duality and Seth was the opposite of three other major gods; Osiris, Horus and Ra.
- Two of the centers of Seth's worship were at Ombos and Avaris.
- Seth was one of the five Osirian gods.
- He murdered Osiris, whose son, Horus, later defeated him.
- The Egyptians associated the color red with Seth.
- Two of his main emblems were a mythical beast (the Seth animal) and the was scepter.



SET, OR SETH, whom the Greeks called Typhon, the nefarious demon of death and evil in Egyptian mythology, is characterised as "a strong god (a-pahuti), whose anger is to be feared." The inscriptions call him "the powerful one of Thebes," and "Ruler of the South." He is conceived as the sun that kills with the arrows of heat; he is the slayer, and iron is called the bones of Typhon. The hunted animals are consecrated to him; and his symbols are the griffin (akhekh), the hippopotamus, the crocodile, the swine, the tortoise, and, above all the serpent âpapi (in Greek "apophis") who was thought to await the dying man in the domain of the god Atmu (also called Tmu or Tum), who represents the sun below the western horizon.

Set's pictures are easily recognised by his long, erect, and square-tipped ears and his proboscis-like snout, which are said to indicate the head of a fabulous animal called Oryx. The consort and feminine counterpart of Set is called Taour or Taourt. The Greeks called her Theouris. She appears commonly as a hippopotamus in erect posture, her back covered with the skin and tail of a crocodile.

Set is often contrasted with Osiris. Set was the deity of the desert, of drought and feverish thirst, and of the sterile ocean; Osiris represents moisture, the Nile, the fertilising powers and life. Plutarch says:

"The moon (representing Osiris) is, with his fertilising and fecundative light, favorable to the produce of animals and growth of plants; the sun, however (representing Typhon), is determined, with its unmitigated fire, to overheat and parch animals; it renders by its blaze a great part of the earth uninhabitable and conquers frequently even the moon (viz., Osiris)."

As an enemy to life, Set is identified with all destruction. He is the waning of the moon, the decrease of the waters of the Nile, and the setting of the sun. Thus he was called the left or black eye of the decreasing sun, governing the year from the summer solstice to the winter solstice, which is contrasted with the right or bright eye of Hor, the increasing sun, which symbolises the growth of life and the spread of light from the winter solstice to the summer solstice.

Set was not always nor to all Egyptians alike a Satanic deity. He was officially worshipped in an unimportant province west of the Nile, but this was the natural starting-point of the road to the northern oasis. The inhabitants, who were mostly guides to desert caravans, had good reasons to remain on friendly terms with Set, the Lord of the desert.

Further, we know that a great temple was devoted to Set, as the god of war, in Tanis, near the swamps between the eastern branches of the Delta, an important town of the frontier, and during the time of invasion the probable seat of the foreign dominion of the Hyksos and the Hyttites, who identified their own god Sutech with the Egyptian Set. But even among the Hyksos, Set was revered as the awful God of irresistible power, of brute force, of war, and of destruction.

There is an old wall-picture of Karnak, belonging to the era of the eighteenth dynasty, in which the god Set appears as an instructor of King Thothmes III. in the science of archery. ¹

Sety I., the second king of the nineteenth dynasty, the shepherd kings, derives his name from the god Seta sign of the high honor in which he was held among the shepherd kings; and indeed we are informed that they regarded Set, or Sutech, as the only true God, the sole deity, who alone was worthy of receiving divine honors.

If the time of the shepherd kings is to be identified with the settlement of Jacob's sons in Egypt, and if the monotheism of the Hyksos is the root of Moses's religion, what food for thought lies in the fact that the same awe of a fearful power that confronts us in life, changes among the Egyptians into the demonology of Set, and among the Israelites into the cult of Yahveh!

In spite of the terror which he inspired, Set was originally not merely an evil demon but one of the great deities, who, as such, was feared and propitiated.

Says Heinrich Brugsch (*Religion und Mythologie der alten Aegypter*, p. 706):

"The Book of the Dead of the ancient Egyptians and the numerous inscriptions of the recently opened pyramids are, indeed, nothing but talismans against the imagined Seth and his associates. Such is also, I am sorry to say, the greater part of the ancient literature that has come down to us."

When a man dies, he passes the western horizon and descends through Atmu's abode into Amenti, the Nether World. The salvation of his personality depends, according to Egyptian belief, upon the preservation of his "double," or his "other self," which, remaining in the tomb, resides in the mummy or in any statue of his body.

The double, just as if it were alive, is supposed to be in need of food and drink, which is provided for by incantations. Magic formulas satisfy the hunger and thirst of the double in the tomb, and frustrate, through invocations of the good deities, all the evil intentions of Set and his host. We read in an inscription of Edfu (Brugsch, *Religion und Mythologie der alten Aegypter*, p. 767):

**Hail Ra, thou art radiant in thy radiance,
While there is darkness in the eyes of Apophis!
Hail Ra, good is thy goodness,
While Apophis is bad in its badness!"**

The dread of hunger, thirst, and other ills, or even of destruction which their double might suffer in the tomb, was a perpetual source of fearful anticipations to every pious Egyptian. The anxiety to escape the tortures of their future state led to the embalming of the dead and to the building of the pyramids. Yet, in spite of all superstitions and the ridiculous pomp bestowed upon the burial of the body we find passages in the inscriptions which give evidence that in the opinion of many thoughtful people the best and indeed the sole means of protection against the typhonic influences after death was a life of righteousness. This is forcibly expressed in the illustration of Chapter CXXV. of the Book of the Dead, which is here reproduced according to Lepsius's edition of the Turin papyrus. (Republished by Putnam, *Book of the Dead*).

The picture of the Hall of Truth as preserved in the Turin papyrus shows Osiris with the atef-crown on his head and the crook and whip in his hands. Above the beast of Amenti we see the two genii Shai and Ranen, which represent Misery and Happiness. The four funeral genii, called Amset, Hapi, Tuamutef, and Kebhsnauf, hover over an altar richly laden with offerings. The frieze shows twelve groups of uræus snakes, flames and feathers of truth; on both sides scales are poised by a baboon who is the sacred animal of Thoth, and in the middle Atmu stretches out his hands over the right and left eye, symbolising sunset and sunrise, death and resurrection.

Mâ, ¹ the goddess of truth and "the directress of the gods," decorated with an erect feather which is her emblem, ushers the departed one into the Hall of Truth. Kneeling, the departed one invokes the forty-two assessors by name and disclaims having committed any one of the forty-two sins of the Egyptian moral code. Omitting the names of the assessors, we quote here an extract of the confession. The departed one says:

"I did not do evil.--I did not commit violence.--I did not torment any heart.--I did not steal. I did not cause any one to be treacherously killed.--I did not lessen the offerings.--I did not do any harm.--I did not utter a lie.--I did not make any one weep.--I did not commit acts of self-pollution. --I did not fornicate.--I did not trespass.--I did not commit any perfidy.--I did no damage to cultivated land.--I was no accuser.--I was never angry without sufficient reason.--I did not turn a deaf ear to the words of truth.--I did not commit witchcraft.--I did not blaspheme.--I did not cause a slave to be maltreated by his master.--I did not despise God in my heart."

Then the departed one places his heart on the balance of truth, where it is weighed by the hawk-headed Hor and the jackal-headed Anubis, "the director of the weight," the weight being shaped in the figure of the goddess of truth. Thoth, the ibis-headed scribe of the gods, reads Hor's report to Osiris, and if it announces that the weight of the heart is equal to truth, Thoth orders it to be placed back into the breast of the departed one, which act indicates his return to life. If the departed one escapes all the dangers that await him in his descent to Amenti, and if the weight of his heart is not found wanting, he is allowed to enter into "the boat of the sun,)" in which he is conducted to the Elysian fields of the blessed.

Should the evil deeds of the departed one outweigh his good deeds, he was sentenced to be devoured by Amemit (i. e., the devourer), which is also called "the beast of Amenti," or was sent back to the upper world in the shape of a pig.

While the double stays in the tomb, the soul, represented as a bird with a human head, soars to heaven where it becomes one with all the great gods. The liberated soul exclaims (Erman, *ib.*, p. 343 et seq.):

"I am the god Atum, I who was alone,

"I am the god Ra at his first appearing,

"I am the great god who created himself, and created his name I Lord of the gods, who has not his equal.'

"I was yesterday, and I know the to-morrow. The battlefield of the gods -was made when I spoke.

"I come into my home, I come into my native city.

"I commune daily with my father Atum.

"My impurities are driven out, and the sin that was in me is conquered.

"Ye gods above, reach out your hands, I am like you, I have become one of you.

"I commune daily with my father Atum.

Having become one with the gods, the departed soul suffers the same fate as Osiris. Like him, it is slain by Set, and like Osiris, it is reborn in Hor who revenges the death of his father. At the same time the soul is supposed frequently to visit the double of the departed man in the tomb, as depicted in the tomb of the scribe Ani.

The Abode of Bliss (in Egyptian *Sechnit aanru*, also written *aahlu*), as depicted in the Turin papyrus of the Book of the Dead, shows us the departed one with his family, and Thoth, the scribe of the gods, behind them, in the act of sacrificing to three gods, the latter being decorated with the feather of truth. He then crosses the water. On the other side, he offers a perfuming pan to his soul which appears in the shape of a man-headed bird. There are also the three mummy-form gods of the horizon, with an altar of offerings before the hawk, symbolising Ra, "the master of heaven." In the middle part of the picture the departed one ploughs, sows, reaps, threshes, stores up the harvest, and celebrates a thanksgiving with offerings to the Nile. The lower part shows two barks, one for Ra Harmakhis, the other one for Unefru; and the three islands: the first is inhabited by Ra, the second is called the regenerating place of the gods, the third is the residence of Shu, Tefnut, and Seb.

A very instructive illustration of Egyptian belief is afforded us in the well-preserved tomb of Rekhmara, the prefect of Thebes under Thothmes III. of the eighteenth dynasty, the inscriptions of which have been translated into French by Ph. Virey and were published in 1889 by the *Mission Archéologique Française*.

The visitor to the tomb enters through a door on the eastern end; when proceeding westward, we see Rekhmara on the left wall pass from life to death. Here he attends to the affairs of the government, there he receives in the name of Pharaoh the homage of foreign princes; further on he organises the work of building magazines at Thebes. He superintends the artists engaged at the Temple of Ammon and is then buried in pomp. At last he assumes the appearance of the Osiris of the West and receives sacrifices in his capacity as a god. We are now confronted with a blind door through which Rekhmara-Osiris descends into the West and returns to life toward the East as the Osiris of the East. Through funeral sacrifices and incantations his double is again invested with the use of the various senses; he is honored at a festival and graciously received by Pharaoh; in a word, he acts as he did in life. When we return to the entrance where we started, Rekhmara receives the offerings of his family and inspects the progress of the works to which he attended in life.

In the tomb of Rekhmara, Set receives offerings like other great gods. The departed one is called the inheritor of Set (Suti), and is purified by both Hor and Set. As an impersonation of Osiris, the departed one is approached and slain by Set, who then is vanquished in the shape of sacrificial animals which are slaughtered. But when the departed one is restored to the use of his senses and mental powers, Set again plays an important part, and appears throughout as one of the four points of the compass, which are "Hor, Set, Thoth, and Seb." ¹

According to the original legend, Set represented the death of the sun, and as a personality he is described as the murderer of Osiris, who was finally reconciled with Hor. He remained, however, a powerful god, and had important functions to perform for the souls of the dead.

Above all, he must bind and conquer the serpent Apophis (Apap), as we read in the *Book of The Dead* (108, 4 and 5):

"They use Set to circumvent it [the serpent]; they use him to throw an iron chain around its neck, to make it vomit all that it has swallowed."

In the measure that the allegorical meaning of the Osiris legend is obliterated, and that Osiris is conceived as a real person who as the representative of moral goodness, succumbs in his struggle with evil and dies, but is resurrected in his son Hor, Set is more and more deprived of his divinity and begins to be regarded as an evil demon.

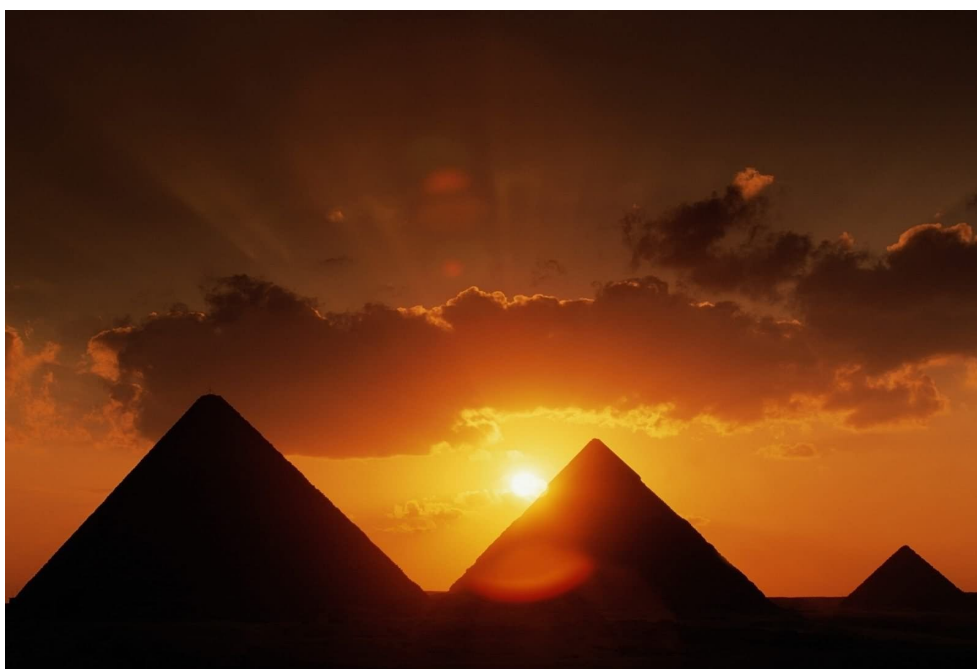
The reign of Men-Kau-Ra, the builder of the third pyramid of Gizeh (according to Brugsch, 3633 B. C., and according to Mariette, 4100 B. C.), must have changed the character of the old Egyptian religion. "The prayer to Osiris on his coffin lid," says Rawlinson (Vol. II., p. 67), "marks a new religious development in the annals of Egypt. The absorption of the justified soul in Osiris, the cardinal doctrine of the Ritual of the Dead, makes its appearance here for the first time."

According to the older canon Set is always mentioned among the great deities, but later on he is no longer recognised as a god, and his name is replaced by that of some other god. The Egyptians of the twenty-second dynasty went so far as to erase Set's name from many of the older inscriptions and even to change the names of former kings that were compounds of Set, such as Set-nekht and others. The crocodile-headed Ceb (also called. Seb or Keb) and similar deities, in so far as their nature was suggestive of Set, suffered a similar degradation; and this, we must assume, was the natural consequence of an increased confidence in the final victory of the influence of the gods of goodness and virtue.

Plutarch, speaking of his own days, says (*On Isis and Osiris*, Chapter XXX.) that:

"The power of Typhon, although dimmed and crushed, is still in its last agonies and convulsions. The Egyptians occasionally humiliate and insult him at certain festivals. They nevertheless propitiate and soothe him by means of certain sacrifices."

Set, the great and strong god of prehistoric times, was converted into Satan with the rise of the worship of Osiris. Set was strong enough to slay Osiris, as night overcomes the light of the sun; but the sun is born again in the child-god Hor, who conquers Set and forces him to make the old serpent of death surrender its spoil. As the sun sets to rise again, so man dies to be reborn. The evil power is full of awe, but a righteous cause cannot be crushed, and, in spite of death, life is immortal.





In Ancient Egyptian mythology, Set (also spelled Seth, Sutekh or Seteh) is an ancient god, who was originally the god of the desert, Storms, Darkness, and Chaos. Because of the developments in the [Egyptian language](#) over the 3,000 years that Set was worshipped, by the Greek period, the 't' in Seth was pronounced so indistinguishably from th that the Greeks spelled it as (Seth). The exact translation of Set is unknown for certain, but is usually considered to be either (one who) dazzles or pillar of stability, one connected to the desert, and the other more to the institution of monarchy.

Seth was the god of the desert, and necessary chaos. Set also was viewed as immensely powerful and carried the epithet, "His Majesty", shared only with Ra. Another common epithet was, of great strength, and in one of the Pyramid Texts it states that the king's strength is that of Set. As chief god, he was patron of Upper Egypt (in the South- upstream), where he was worshiped, most notably at Ombos. The alternate form of his name, spelled Setesh, and later Sutekh, designates this supremacy, the extra sh and kh signifying majesty.

In art, Set was mostly depicted as a mysterious and unknown creature, referred to by Egyptologists as the Set animal or Typhonic beast, with a curved snout, square ears, forked tail, and canine body, or sometimes as a human with only the head of the Set animal. It has no complete resemblance to any known creature, although it does resemble a composite of an aardvark, a donkey, and a jackal, all of which are desert creatures.

The main species of aardvark present in ancient Egypt additionally had a reddish appearance due to thin fur, which shows the skin beneath it). In some descriptions he has the head of a greyhound. The earliest known representation of Set comes from a tomb dating to the Naqada I phase of the Predynastic Period (circa 4000 BCD3500 BC), and the Set-animal is even found on a mace-head of the Scorpion King, a Protodynastic ruler.

The Was ("power") scepters represent the Set-animal. Was scepters were carried by gods, pharaohs, and priests, as a symbol of power, and in later use, control over the force of chaos (Set). The head and forked tail of the Set-animal are clearly present. Was scepters are often depicted in paintings, drawings, and carvings of gods, and remnants of real Was scepters have been found constructed of faience or wood.

Conflict between Horus and Set

The myth of Set's conflict with Horus, Osiris, and Isis appears in many Egyptian sources, including the Pyramid Texts, the Coffin Texts, the [Shabaka Stone](#), inscriptions on the walls of the temple of Horus at Edfu, and various papyrus sources. The Chester Beatty Papyrus No. 1 contains the legend known as The Contention of Horus and Set. Classical authors also recorded the story, notably Plutarch's *De Iside et Osiride*.

These myths generally portray Osiris as a wise king and bringer of civilization, happily married to his sister, Isis. Set was envious of his younger brother, and he killed and dismembered Osiris. Isis reassembled Osiris' corpse and another god (in some myths Thoth and in others Anubis) embalmed him. As the archetypal mummy, Osiris reigned over the Afterworld as judge of the dead.

Osiris' son Horus was conceived by Isis with Osiris' corpse, or in some versions, only with pieces of his corpse. Horus naturally became the enemy of Set, and many myths describe their conflicts. In some of these myths Set is portrayed as Horus' older brother rather than uncle.

The myth incorporated moral lessons for relationships between fathers and sons, older and younger brothers, and husbands and wives.

It has also been suggested that the myth may reflect historical events. According to the Shabaka Stone, Geb divided Egypt into two halves, giving Upper Egypt (the desert south) to Set and Lower Egypt (the region of the delta in the north) to Horus, in order to end their feud. However, according to the stone, in a later judgment Geb gave all Egypt to Horus.

Interpreting this myth as a historical record would lead one to believe that Lower Egypt (Horus' land) conquered Upper Egypt (Set's land); but, in fact Upper Egypt conquered Lower Egypt. So the myth cannot be simply interpreted. Several theories exist to explain the discrepancy. For instance, since both Horus and Set were worshiped in Upper Egypt prior to unification, perhaps the myth reflects a struggle within Upper Egypt prior to unification, in which a Horus-worshipping group subjected a Set-worshipping group.

What is known is that during the Second Dynasty, there was a period in which the King Peribsen's name or Serekh - which had been surmounted by a Horus falcon in the First Dynasty - was for a time surmounted by a Set animal, suggesting some kind of religious struggle. It was ended at the end of the Dynasty by Khasekhemwy, who surmounted his Serekh with both a falcon of Horus and a Set animal, indicating some kind of compromise had been reached.

Regardless, once the two lands were united, Seth and Horus were often shown together crowning the new pharaohs, as a symbol of their power over both Lower and Upper Egypt. Queens of the 1st Dynasty bore the title "She Who Sees Horus and Set." The Pyramid Texts present the pharaoh as a fusion of the two deities. Evidently, pharaohs believed that they balanced and reconciled competing cosmic principles. Eventually the dual-god Horus-Set appeared, combining features of both deities (as was common in Egyptian theology, the most familiar example being Amun-Re).

Later Egyptians interpreted the myth of the conflict between Set and Osiris/Horus as an analogy for the struggle between the desert (represented by Set) and the fertilizing floods of the Nile (Osiris/Horus).

Savior of Ra

As the Ogdoad system became more assimilated with the Ennead one, as a result of creeping increase of the identification of Atum as Ra, itself a result of the joining of Upper and Lower Egypt, Set's position in this became considered. With Horus as Ra's heir on Earth, Set, previously the chief god, for Lower Egypt, required an appropriate role as well, and so was identified as Ra's main hero, who fought Apep each night, during Ra's journey (as sun god) across the underworld.

He was thus often depicted standing on the prow of Ra's night barque spearing Apep in the form of a serpent, turtle, or other dangerous water animals. Surprisingly, in some Late Period representations, such as in the Persian Period temple at Hibis in the Khargah Oasis, Set was represented in this role with a falcon's head, taking on the guise of Horus, despite the fact that Set was usually considered in quite a different position with regard to heroism.

This assimilation also led to Anubis being displaced, in areas where he was worshiped, as ruler of the underworld, with his situation being explained by his being the son of Osiris. As Isis represented life, Anubis' mother was identified instead as Nephthys. This led to an explanation in which Nephthys, frustrated by Set's lack of sexual interest in her, disguised herself as the more attractive Isis, but failed to gain Set's attention because he was infertile. Osiris mistook Nephthys for Isis and they had conceived Anubis resulting in Anubis' birth. In some later texts, after Set lost the connection to the desert, and thus infertility, Anubis was identified as Set's son, as Set is Nephthys' husband.

In the mythology, Set has a great many wives, including some foreign Goddesses, and several children. Some of the most notable wives (beyond Nephthys/Nebet Het) are Neith (with whom he is said to have fathered Sobek), Amtcheret (by whom he is said to have fathered Upuat - though Upuat is also said to be a son of Anubis or Osiris), Tawaret, Hetepsabet (one of the Hours, a feminine was-beast headed goddess who is variously described as wife or daughter of Set), and the two Canaanite deities Anat and Astarte, both of whom are equally skilled in love and war - two things which Set himself was famous for.

Set in the Second Intermediate and Ramesside Periods

During the Second Intermediate Period, a group of Asiatic foreign chiefs known as the Hyksos (literally, "rulers of foreigners lands") gained the rulership of Egypt, and ruled the Nile Delta, from Avaris. They chose Set, originally Lower Egypt's chief god, the god of foreigners and the god they found most similar to their own chief god, as their patron, and so Set became worshiped as the chief god once again.

When Ahmose I overthrew the Hyksos and expelled them from Egypt, Egyptian attitudes towards Asiatic foreigners became xenophobic, and royal propaganda discredited the period of Hyksos rule. Nonetheless, the Set cult at Avaris flourished, and the Egyptian garrison of Ahmose stationed there because part of the priesthood of Set at Avaris.

The founder of the nineteenth dynasty, Ramesses I came from a military family from Avaris with strong ties to the priesthood of Set. Several of the Ramesside kings were named for Set, most notably Seti I (literally, "man of Set") and Setnakht (literally, "Set is strong"). In addition, one of the garrisons of Ramesses II held Set as its patron deity, and Ramesses II erected the so-called Four Hundred Years' Stele at Pi-Ramesses, commemorating the 400 year anniversary of the Set cult in the Delta.

Set also became associated with foreign gods during the New Kingdom, particularly in the Delta. Set was also identified by the Egyptians with the Hittite deity Teshub, who was a storm god like Set.

Demonization of Set

Set was one of the earliest deities, with a strong following in Upper Egypt. Originally highly regarded throughout Kemet as the god of the desert, a political faction inspired an initial disparaging of Set's name and reputation. Kemet was originally split into two kingdoms: Upper ruled by Horus (and later Ra), Lower by Set.

Set's followers resisted a unification of the Upper and Lower kingdoms of Egypt by the followers of Horus/Ra (with the followers of Osiris and Isis). This political split was echoed in the Osiris & Isis myth, and subsequent battle with Horus. The followers of Horus thus denigrated Set as chaotic and evil. By the 22nd Dynasty, Set was equated with his old enemy, Apep, and his images on temples were replaced with those of Sobek or Thoth. Most modern popular misconceptions of Set come from Plutarch's secondary source interpretations of Set (via the writings of Herodotus et al.), long after Set's demonization (circa 100 A.D., Roman Period in Egypt).

Set was further demonized immediately after the Hyksos Period, the evidence from the Nineteenth Dynasty proves that this is a more complex picture.

Some scholars date the demonization of Set to after Egypt's conquest by the Persian ruler Cambyses II. Set, who had traditionally been the god of foreigners, thus also became associated with foreign oppressors, including the Achaemenid Persians, Ptolemaic dynasty, and Romans. Indeed, it was during the time that Set was particularly vilified, and his defeat by Horus widely celebrated.

Set's negative aspects were emphasized during this period. Set was the killer of Osiris in the Myth of Osiris and Isis, having hacked Osiris' body into pieces and dispersed it so that he could not be resurrected. If Set's ears are fins, as some have interpreted, the head of the Set-animal resembles the Oxyrhynchus fish, and so it was said that as a final precaution, an Oxyrhynchus fish ate Osiris' penis. In addition, Set was often depicted as one of the creatures that the Egyptians most feared, crocodiles, and hippopotami.

The Greeks later linked Set with Typhon because both were evil forces, storm deities, and sons of the Earth that attacked the main gods.

Nevertheless, throughout this period, in some outlying regions of Egypt Set was still regarded as the heroic chief deity; for example, there was a temple dedicated to Set in the village of Mut al-Kharab, in the Dakhlah Oasis.

Temples

Set was worshipped at the temples of Ombos (Nubt near Naqada) and Ombos (Nubt near Kom Ombo), at Oxyrhynchus in upper Egypt, and also in part of the Fayyum area.

More specifically, Set was worshipped in the relatively large metropolitan (yet provincial) locale of Sepermeru, especially during the Ramesside Period. There, Seth was honored with an important temple called the "House of Seth, Lord of Sepermeru." One of the epithets of this town was "gateway to the desert," which fits well with Seth's role as a deity of the frontier regions of ancient Egypt. At Sepermeru, Set's temple-enclosure included a small secondary shrine called "The House of Seth, Powerful-Is-His-Mighty-Arm," and Ramesses II himself built (or modified) a second land-owning temple for Nephthys, called "The House of Nephthys of Ramesses-Meriamun."

There is no question, however, that the two temples of Seth and Nephthys in Sepermeru were under separate administration, each with its own holdings and prophets. Moreover, another moderately sized temple of Seth is noted for the nearby town of Pi-Wayna. The close association of Seth temples with temples of Nephthys in key outskirt-towns of this milieu is also reflected in the likelihood that there existed another "House of Seth" and another "House of Nephthys" in the town of Su, at the entrance to the Fayyum.

Perhaps most intriguing in terms of the pre-Dynasty XX connections between temples of Set and nearby temples of his consort Nephthys is the evidence of Papyrus Bologna, which preserves a most irritable complaint lodged by one Pra'em-hab, Prophet of the "House of Seth" in the now-lost town of Punodjem ("The Sweet Place"). In the text of Papyrus Bologna, the harried Pra'em-hab laments undue taxation for his own temple (The House of Seth) and goes on to lament that he is also saddled with responsibility for: "the ship, and I am likewise also responsible for the House of Nephthys, along with the remaining heap of district temples".

It is unfortunate, perhaps, that we have means of knowing the particular theologies of the closely connected Set and Nephthys temples in these districts - it would be interesting to learn, for example, the religious tone of temples of Nephthys located in such proximity to those of Seth, especially given the seemingly contrary Osirian loyalties of Seth's consort-goddess. When, by Dynasty XX, the "demonization" of Seth was ostensibly inaugurated, Seth was either eradicated or increasingly pushed to the outskirts, Nephthys flourished as part of the usual Osirian pantheon throughout Egypt, even obtaining a Late Period status as tutelary goddess of her own Nome (UU Nome VII, "Hwt-Sekhem"/Diospolis Parva) and as the chief goddess of the Mansion of the Sistrum in that district.

Yet, it is perhaps most telling that Seth's cultus persisted with astonishing potency even into the latter days of ancient Egyptian religion, in outlying (but important) places like Kharga, Dakhlah, Deir el-Hagar, Mut, Kellis, etc. Indeed, in these places, Seth was considered "Lord of the Oasis/Town" and Nephthys was likewise venerated as "Mistress of the Oasis" at Seth's side, in his temples esp. the dedication of a Nephthys-cult statue). Meanwhile, Nephthys was also venerated as "Mistress" in the Osirian temples of these districts, as part of the specifically Osirian college.

It would appear that the ancient Egyptians in these locales had little problem with the paradoxical dualities inherent in venerating Seth and Nephthys as juxtaposed against Osiris, Isis & Nephthys. Further study of the enormously important role of Seth in ancient Egyptian religion (particularly after Dynasty XX) is imperative.

The power of Seth's cult in the mighty (yet outlying) city of Avaris from the Second Intermediate Period through the Ramesside Period cannot be denied. There he reigned supreme as a deity both at odds and in league with threatening foreign powers, and in this case, his chief consort-goddesses were the Phoenicians Anat and Astarte, with Nephthys merely one of the harem.





Sexual matters and practices are quite difficult to discern in the archaeological record. Unlike diet or diseases, sexual practices do not leave traces on human remains. Additionally, objects used during sex (e.g. contraceptives) do not usually survive in the archaeological record, assuming they existed in the first place.

Moreover, for many ancient societies sex was regarded as a taboo subject and was seldom depicted in the material culture. When sex was depicted, the interpretation is made by modern viewers. To understand how the society that created such works wanted to present these images, one would need to rely on its literary sources.

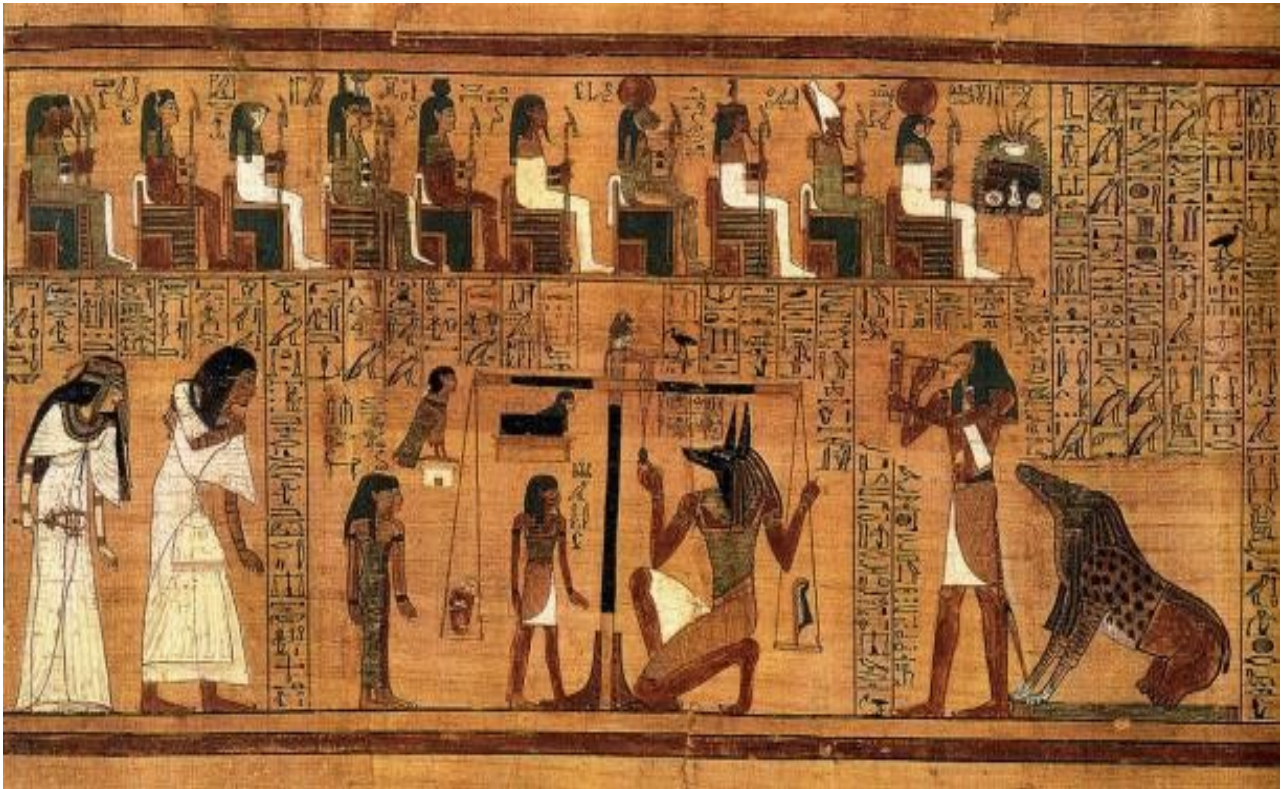
To further complicate matters, such sources may not be representative of the entire society, as it usually presents only one point of view. Understanding sex in ancient societies becomes even more difficult when dealing with practices that did not involve a sexual act between a (living) man and a (living) woman, including, but not limited to: necrophilia, bestiality, and homosexuality.

Homosexuality in The Book of the Dead

According to the majority of the texts available on the subject, in ancient Egyptian (Pharaonic) society, heterosexual relationships seemed to be the norm. Homosexuality, on the other hand, may have been frowned upon.

- [Roman Law and the Banning of 'Passive' Homosexuality](#)
- [Poet Sappho, the Isle of Lesbos, and sex tourism in the ancient world](#)
- [The Wrath of the Gods: Sodom and Gomorrah](#)

In Spell 125 of the *Book of the Dead* or *Going Forth by Day*, which contains things to be said by the deceased when he/she arrives in the “hall of the Two Truths”, there is a line that reads “I have not done wrong sexually, I have (not) practiced homosexuality”. Thus, homosexuality, based on this piece of text, may have been viewed as something forbidden.



The Weighing of the Heart from the Book of the Dead of Ani. ([Public Domain](#)) After swearing the “Negative Confession” (having not committed any of the 42 sins), the deceased’s heart would be weighed to test the validity of their confession.

The Rivalry of Horus and Seth

Although homosexuality may have been looked down upon at the time, that does not mean that it was not practiced. There are instances in the Egyptian literary sources which may be interpreted as depicting homosexual relations (usually between males rather than females). One of these can be found in the myth entitled *The Contendings of Horus and Seth*. One version of the relevant section of this myth is as follows:

“Then Seth told Horus: “Come, let’s make holiday in my house.”

Horus told him: “I’ll do so, surely, I’ll do so, I’ll do so.”

Now afterward, (at) evening time, bed was prepared for them, and they both lay down. But during the night, Seth caused his phallus to become stiff and inserted it between Horus’s thighs. Then Horus placed his hands between his thighs and received Seth’s semen. Horus went to tell his mother Isis: “Help me, Isis, my mother, come and see what Seth has done to me.”

And he opened his hand(s) and let her see Seth’s semen. She let out a loud shriek, seized the copper (knife), cut off his hand(s) that were equivalent.”

To understand this part of the myth, one has to bear in mind that Horus and Seth (also known as Set) were constantly engaged in a sort of rivalry. Therefore, in this version of the myth, although Seth was engaged in what may be considered as a homosexual practice, the purpose of his actions were aimed at dominating Horus, and proving that he was the greater of the two.



Gods Seth (left) and Horus (right) adoring Ramesses. Temple at Abu Simbel, Egypt. ([Public Domain](#))

The Story of King Neferkare and General Saset

Another possible depiction of homosexual relations can be found in a story known as *King Neferkare and General Saset*. This tale, which is quite likely to be fictional, is about King Neferkare's (known also as Pepi II) nightly exploits at the house of General Saset:

"Then he (someone called Tjeti) noticed (?) his majesty the king of Upper and Lower Egypt Nefer-ka-Re, who had set out by himself on a walk without there being any person with him. Tjeti retreated before the king without letting him see him. Tjeti, son of Henet, stood still thinking as follows: 'If it is so, then the rumors about him going out at night are true.'

Then Tjeti, son of Henet, followed this god, without letting his heart put blame on him, in order to observe every one of his (i.e. the king's) deeds. Then he reached the house of the general Saset. He threw a brick after stamping with his foot. Then a ladder was lowered to him (and) he climbed up.

Meanwhile Tjeti, son of Henet, waited until his majesty went away. After his majesty had done that which he had wanted to do with him (i.e. the general), he left for his palace, Tjeti behind him. Only after his majesty had reached the Great House, life, prosperity, health, Tjeti went home.

Concerning the walk of his majesty to the house of the general Saset it should be noted that four hours of the night passed. He had spent a further four hours in the house of general Saset. (And) when he entered the Great House four hours were left until dawn."

The text does not state explicitly the thing that the pharaoh was doing with his general, though “that which he had wanted to do with him” is thought to be an indirect way of saying ‘sexual intercourse.’ If the pharaoh was indeed engaged in a homosexual relationship with his general, then it serves to reinforce the negative attitude of the ancient Egyptians towards this sexual practice.



Bas relief of Neferkare (Pepi II) from his tomb at Saqqara, Egypt. ([Copyrighted Free Use](#))

It must be pointed out that this story only exists in fragments and we do not know its ending, thus we cannot be entirely sure of what was going on between the pharaoh and his general.

- [Serapis: God of Fertility and the Afterlife that United Greeks and Egyptians](#)
- [Egyptian Hieroglyphs: The Language of the Gods](#)
- [Ancient tomb of a royal messenger reveals visions of the ancient Egyptian afterlife](#)

A Picture That Has Created a Thousand Words of Debate

At present, the strongest argument for homosexuality in ancient Egypt comes from two images from the Old Kingdom tomb of Niankhkhnum and Khnumhotep in Saqqara. This tomb was discovered in 1964 and contained a particularly interesting image “on the section of the west wall between the two openings that lead to the offering rooms”.

This image depicted the two men embracing each other affectionately. This image is seen again “inside the final offering chamber on the reverse side of the entrance pillar.” The initial interpretation of this image was that the two men were brothers, or perhaps even twins.

It has also been argued that Niankhkhnum and Khnumhotep were in a homosexual relationship, a view that has gained support by some scholars over the last two decades. Yet another suggestion was the two men were actually conjoined twins.



*Niankhkhnum and Khnumhotep from their joint mastaba (tomb) at Saqqara, Egypt. [CC BY SA 3.0](#)
The two men are depicted with their respective children standing behind them.*

The lack of other supporting evidence at present, however, means that the interpretation of the relationship between Niankhkhnum and Khnumhotep (as well as the more general topic of 'Homosexuality in Ancient Egypt') will continue to be a matter of debate for some time to come.

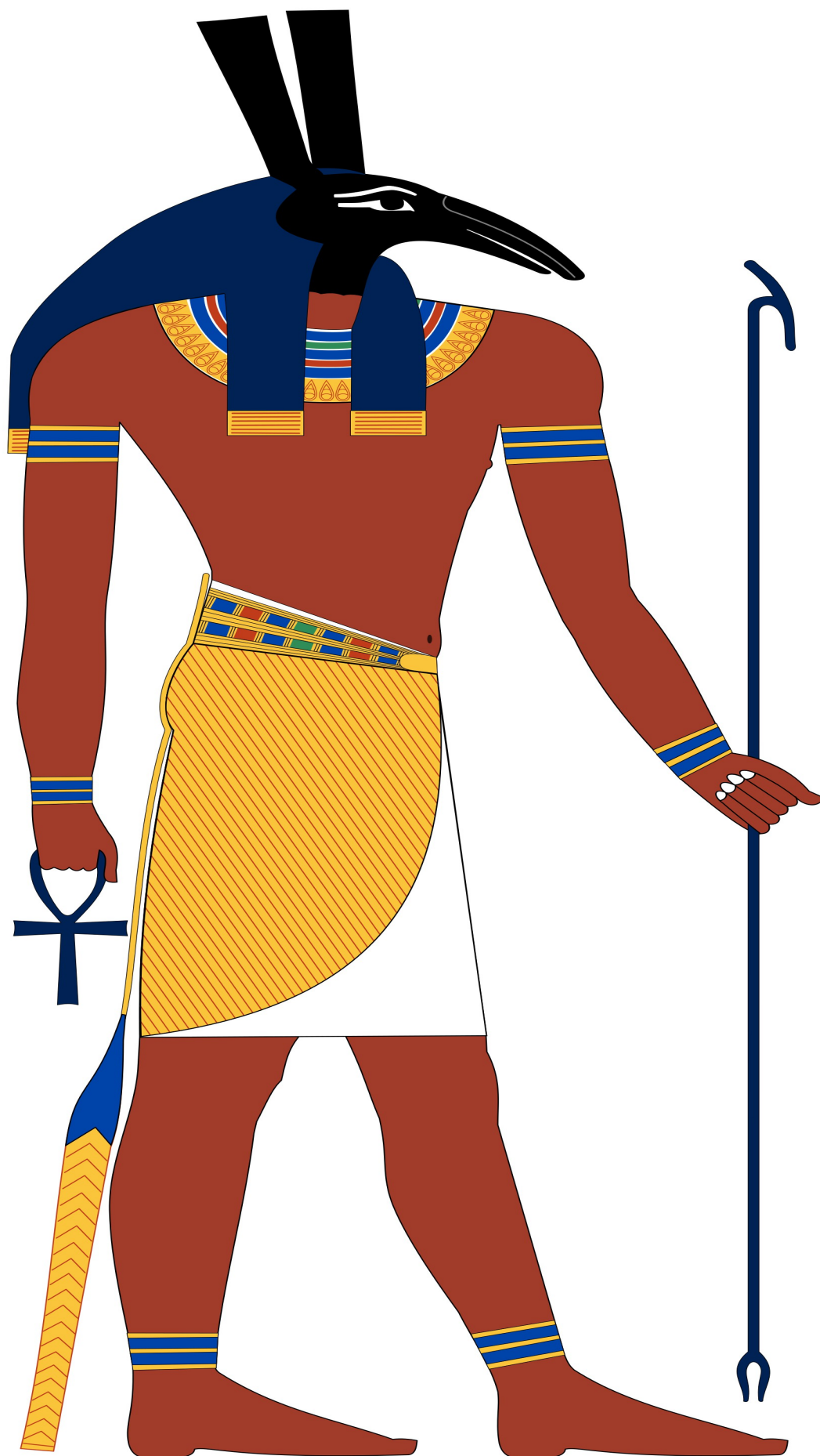
Featured image: Close-up of Niankhkhnum and Khnumhotep from their joint mastaba (tomb) at Saqqara, Egypt. ([CC BY-NC-SA 2.0](#)) By: [Dhwty](#)



SETH

God of Chaos







The Temple of Ombos, Naqada, Kom Ombo



The **Temple of Kom Ombo** is an unusual double [temple](#) in the town of [Kom Ombo](#) in [Aswan Governorate, Upper Egypt](#). It was constructed during the [Ptolemaic dynasty](#), 180–47 BC.[1] Some additions to it were later made during the Roman period. The building is unique because its 'double' design meant that there were courts, halls, sanctuaries and rooms duplicated for two sets of gods.[2] The southern half of the temple was dedicated to the crocodile god [Sobek](#), god of fertility and creator of the world with [Hathor](#) and [Khonsu](#). [2] Meanwhile, the northern part of the temple was dedicated to the falcon god [Haroeris](#) ("Horus the Elder"), along "with Tasenetnofret (the Good Sister, a special form of [Hathor](#) or Tefnet/Tefnut[3]) and Panebtawy (Lord of the Two Lands)." [2] The temple is atypical because everything is perfectly symmetrical along the main axis.

The texts and reliefs in the temple refer to cultic liturgies which were similar to those from that time period. The temple itself had a specific theology. The characters invoked the gods of [Kom Ombo](#) and their legend. Two themes were present in this temple: the universalist theme and the local theme. The two combine to form the theology of this temple.[4] A temple was already built in the [New Kingdom](#) to honor these gods, however, this site gained in importance during the [Ptolemaic Kingdom](#). Little remains of the New Kingdom temple.[5] The existing temple was begun by [Ptolemy VI Philometor](#) (180–145 BC) at the beginning of his reign and added to by other [Ptolemies](#), most notably [Ptolemy XIII Theos Philopator](#) (51–47 BC), who built the inner and outer [hypostyles](#). The scene on the inner face of the rear wall of the temple is of particular interest, and "probably represents a set of surgical instruments." [2]

Much of the temple has been destroyed by the [Nile](#), earthquakes, and later builders who used its stones for other projects. Some of the reliefs inside were defaced by [Copts](#) who once used the temple as a church. All the temples buildings in the southern part of the plateau were cleared of debris and restored by [Jacques de Morgan](#) in 1893.[2]

https://en.wikipedia.org/wiki/Temple_of_Kom_Ombo

The Graeco Roman Temple at Kom Ombo 🌀

<https://discoveringegypt.com/pyramids-temples-of-egypt/kom-ombo-temple/>



Kom Ombo Temple

The temple at Kom Ombo is about 30 miles (48 km) north of Aswan and was built during the Graeco-Roman period (332 BC AD 395). There was an earlier structure from the 18th dynasty but little remains. The temple is unique because it is in fact a double temple, dedicated to Sobek the crocodile god, and Horus the falcon-headed god. The layout combines two temples in one with each side having its own gateways and chapels.

SobekSobek is associated with the wicked god Seth, the enemy of Horus. In the Horus myth the allies of Seth made their escape by changing themselves into crocodiles.



Sobek and Horus

Sobek's chief sanctuary was at Kom Ombo, where there were once huge numbers of crocodiles. Until recent times the Egyptian Nile was infested with these ferocious animals, who would lay on the riverbank and devour animals and humans alike. So it is not surprising that the local inhabitants went in fear. They believed that as a totem animal, and object of worship, it would not attack them. Captive crocodiles were kept within the temple and many mummified crocodiles have been found in cemeteries, some of which can be seen in the temple sanctuary today.

Site Name: **Nubt** Alternative Name: **Naqada, Ombos**

Country: [Egypt](#) Region: [Upper Egypt \(South\)](#)

Seth, the Egyptian god of disorder, had his cult center at Naqada, which was called Ombos by the Greeks.



Exploring Kom Ombo Temple: A Visitor's Guide

<https://www.planetware.com/wadi-kom-ombo/kom-ombo-temple-of-suchos-and-haroeris-egy-asw-tsh.htm>



Set dramatically on the bank of the Nile, 47 kilometers north of [Aswan](#) and 168 kilometers south of [Luxor](#), the soaring, chunky columns of the Great Temple of Kom Ombo are a magnificent sight as you arrive from the river. Dedicated to the gods Sobek and Haroeris, the temple's finely carved reliefs give a sense of this area's prominence as capital over the surrounding region during the Ptolemaic era. Today, Kom Ombo may be a sleepy agricultural backwater surrounded by sugar cane fields, but its prime position along the Nile once made it one of Upper Egypt's most important centers. Wander through the temple's colonnades, gazing up at scenes of kingly propaganda, and you'll capture a feel of this glorious history for yourself.

Pylon: Kom Ombo's Regal Entrance



Kom Ombo's **Pylon** originally had two gateways, but the left hand half has completely disappeared and only the lower parts of the central pillar and the right wing survive. As you enter, look to the right hand **front wall** to see (from left to right) the gods Sobek, Hathor, and Khons; a hieroglyphic text of 52 lines; and a relief of the Emperor Domitian wearing the crowns of Upper Egypt.

Forecourt: The Courtyard of Sobek and Haroeris



Just as at Edfu's [Temple of Horus](#), the **Forecourt** here was originally surrounded on three sides by colonnades, but only the lower halves of the 16 columns remain today. The reliefs here - depicting Tiberius making offerings - are remarkable for the freshness of their coloring. In the center of the courtyard is a square **altar base**, while along the far side are **stone screens**.

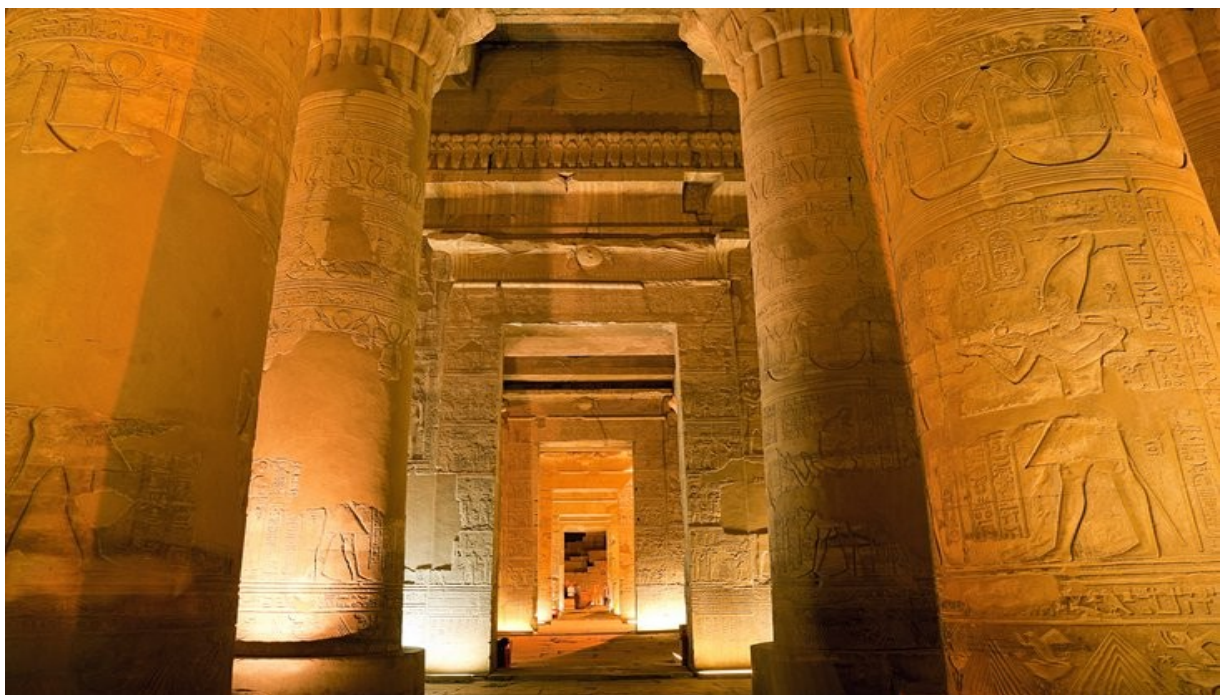
Dont Miss: The reliefs on the right-hand **stone screen** depict falcon-headed Horus and ibis-headed Thoth pouring consecration water over King Neos Dionysos, with crocodile-headed Sobek standing to the left. On the left-hand screen, the same scene is depicted, but Sobek is swapped for Haroeris.

Vestibule: Entering the Inner Temple



The **Vestibule's** 10 columns are gorgeously decorated with rich palm capitals, while both the walls and columns are embellished with reliefs. Check out the ceiling over the main two aisles with its paintings of flying vultures. **Don't Miss:** The mural **reliefs** in the Vestibule are particularly fine. Look for the mural left of the **north doorway**, which depicts Neos Dionysos in the presence of Haroeris being blessed by a lion-headed Isis.

Hypostyle Hall



Two doorways lead you from the **Vestibule** into the **Hypostyle Hall** with its roof supported by 10 papyrus columns boasting floral capitals. On the column shafts, Euergetes is depicted making offerings to various gods, while the reliefs on the walls show him in converse with the gods. Between the doors from the vestibule is the sacred crocodile of Ombos. Between the doors leading into the rear part of the temple are reliefs of Euergetes II's elder brother, Philometor, making an offering to the falcon-headed Haroeris.

Don't Miss: The loveliest relief here is found on the left-hand (northern) wall. Here you can see the falcon-headed Haroeris presenting the king with the curved sword of victory and the hieroglyph for eternal life. Just behind the king are his sister Cleopatra VII and his wife Cleopatra.

Antechambers



Three **Antechambers** lead off from the **Hypostyle Hall**, gradually leading you into the inner temple area. All the walls here are covered with fine reliefs. As you walk through notice how each antechamber is slightly higher than the one before. The small rooms on the left-hand side of the Antechambers would have once served as temple store rooms.

Don't Miss: On the rear wall of the **third antechamber**, look between the two doors to see a fine relief of Philometor in a long white mantle, with Cleopatra behind him, standing before the falcon-headed moon god Khons, who is writing the king's name on a palm branch with the symbol for a long reign. To the rear are the principal gods of Ombos, Haroeris, and Sobek.

Sanctuary: The Domain of Sobek and Haroeris

Enter through the two doors in the rear wall of the third antechamber to arrive in the temple's sanctuary area, split into two here to worship both Haroeris (to the left) and Sobek (to the right). The black granite base in each sanctuary was for the sacred barque, which would have held the image of the god. Around the chapels were a number of smaller rooms with crypts.

Inner Passageway

If you walk back to the Vestibule you can enter the temple's Inner Passageway. At the far end are seven small chambers with unfinished reliefs, which show different stages of the artist's work and several inscriptions that were sketched out but never completed.

Outer Passageway

The east walls of the outer passage around the temple are covered with reliefs depicting the Emperor Trajan making offerings to Egyptian gods. At the northeast corner, he is shown kneeling before two deities; beside this scene is a set of medical instruments.

History of the Temple of Horus: A Temple Dedicated to the Gods of the River



The ancient Egyptian town of Ombos probably owed its foundation to the strategic importance of its site, commanding the Nile and the routes from Nubia into the Nile Valley. Its heyday, however, was in the Ptolemaic period, when it was made capital of the Ombite nome and its magnificent temples were built.

The two principal gods of Ombos were the crocodile-headed Sobek (Suchos) and the falcon-headed Haroeris. Associated with Sobek were Hathor and the youthful moon god Khons-Hor; associated with Haroeris were Tsent-Nofret (the "Good Sister"), a special personification of Hathor, and Penebtawi, "lord of the Two Lands." The remains of the town, now buried in sand, lie at the northeast corner of the plateau. The temple complex, to the south, was excavated and restored by de Morgan in 1893.

The temple precinct would have been enclosed by a brick wall, entered on the south side through a massive gateway built by Ptolemy XII Neos Dionysos. The left hand (west) side of the gateway has been carried away by the Nile, but the right hand half still stands.

Around Kom Ombo Temple

The Birth House & Crocodile Pools

On the terrace in front of Kom Ombo Temple is a small, badly ruined **birth house** (mammisi), built or restored by Euergetes II. In the open space east of the birth house and north of the temple are two large and handsome blocks from an architrave, one of them bearing the name of Neos Dionysos. Here, you can also see the remains of several small structures, including a Roman doorway and a ruined **chapel** standing on a platform. Also here, are two wells with a water channel leading to a small **pool** in which young sacred crocodiles may have been kept.

Don't Miss: On the western side of the **birth house**, look for the relief showing Euergetes and two gods sailing in a boat through a papyrus swamp swarming with birds, with an ithyphallic Min-Amun-Re standing on the left.

Temple of Hathor



To the south of the temple is a small temple dedicated to Hathor, built of red sandstone. In one room of this are the **mummies** of sacred crocodiles found in the vicinity.

Further Afield

Twenty kilometers north of Kom Ombo, the hills come close to the river in **Gebel Silsila** ("chain of hills"), forming a defile with many eddies and shallows, long a place of worship of the Nile god .

If you venture just south of Kom Ombo, you'll arrive at the small town of **Daraw**, which is home to the Nile Valley's twice weekly (Tuesday and Thursday) camel market.

Quarries of Silsila East Bank



On the east bank of the Nile are the large **Silsila Quarries**, worked mainly under the New Kingdom. In the reign of Ramses II some 3,000 workers were employed here in quarrying stone for the Ramesseum alone. At the north end of Gebel Silsila are the scanty remains of the ancient town of **Khenit** and its temple.

To the east, high up on the north side of the rock, is the **Stela of Amenophis IV** recording that he had caused an obelisk for Karnak's Temple of the Sun to be quarried here. To the right, lower down, are prehistoric rock engravings, and at the foot of the hill are a number of small rock cut tombs.

Rock Temples of Silsila West Bank



The more important monuments are on the west bank of the Nile. A well-beaten track runs along the Nile, past tomb recesses and memorial inscriptions and through quarries to a **Rock Temple**, built during the reign of Horemheb (18th Dynasty) and adorned in subsequent centuries with reliefs and inscriptions, some of them of high artistic quality and great historical interest. The facade, with five doorways separated by pillars of varying width, is topped by a torus and cavetto cornice. On the lintel of the central doorway, now the only entrance to the chapel, are a winged solar disc and the names of Horemheb. The interior consists of a wide but shallow vaulted hall, with a smaller oblong chamber to the rear. All the walls are covered with reliefs and inscriptions.

Tips and Tactics: Getting the Most Out of Your Visit to Kom Ombo Temple

- **Timing:** Kom Ombo is one of the star tourist attractions of the Nile River cruise boat itineraries between **Luxor** and **Aswan**. From 10am to 4pm, the site tends to be busiest. If you can time your visit for before 9am or after 4.30pm, you should be able to see the temple without the crowds.
- **Come on Tuesday or Thursday** to combine your Kom Ombo visit with a trip to the nearby town of **Daraw** and its famed camel market.
- **If you're peckish**, Cafeteria Venus is the perfect place to put your feet up after a temple tour. It dishes up simple but wholesome Egyptian dishes and cold drinks in a shady garden just north of the temple.
- **Wear decent walking shoes** if you're planning on visiting **Silsila** as well as Kom Ombo.

'Temple of Koum Ombos - Columns in the Portico', 1859.



A stereoscopic photograph of columns at the entrance to the Temple of Kom Ombo, Egypt, taken in 1859 by Francis Frith (1822-1898). This image is from a series of one hundred stereoscopic photographs taken by Frith for Negretti and Zambra and published in 1862 in a book entitled 'Egypt, Nubia and Ethiopia Illustrated'. Kom Ombo, near Aswan, stood on the important caravan route from the Nubian gold mines. The temple stands on a nearby hilllock at the ancient site of Ombos. The northern half of the temple is dedicated to the falcon god Harwer, or Horus The Elder, the southern half to the crocodile god Sobek. Francis Frith was a pioneer of travel photography. He was also one of photography's greatest entrepreneurs, founding a company that was to become the largest publisher of photographs in the world. Frith saw himself as a romantic adventurer in the mould of Byron. Between 1856 and 1860 he travelled and photographed extensively in Egypt and the Holy Land. His work was published in a v [Frith, Francis](#)



Kom Ombo Egy

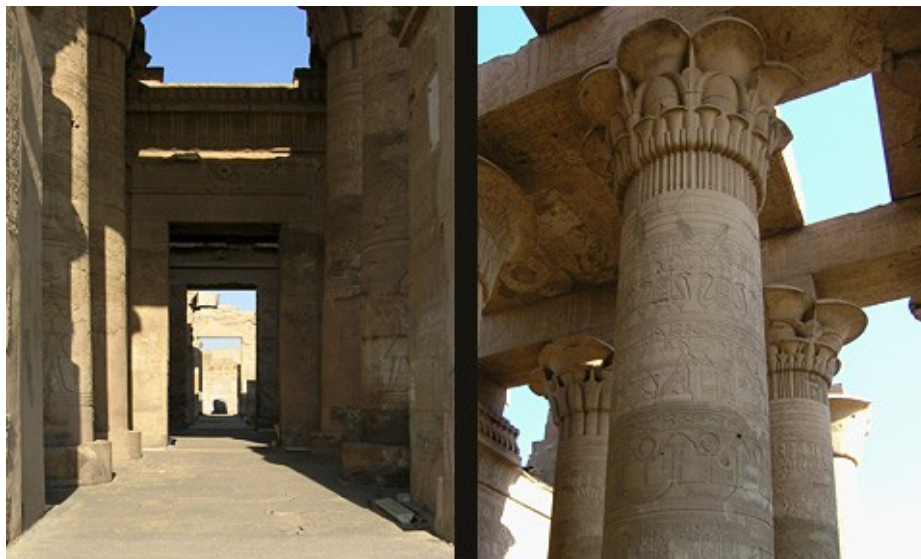
<https://egyptsites.wordpress.com/2009/02/01/kom-ombo/>

Kom Ombo is an industrial town 45km north of Aswan. Its classical name was Ombos, its ancient name, Nebet, and it was strategically placed between Edfu and Aswan as a garrison town on an important trading route. The Ptolemaic temple and ancient town site is a few kilometres from the modern town on a promontory on the east bank of the Nile.



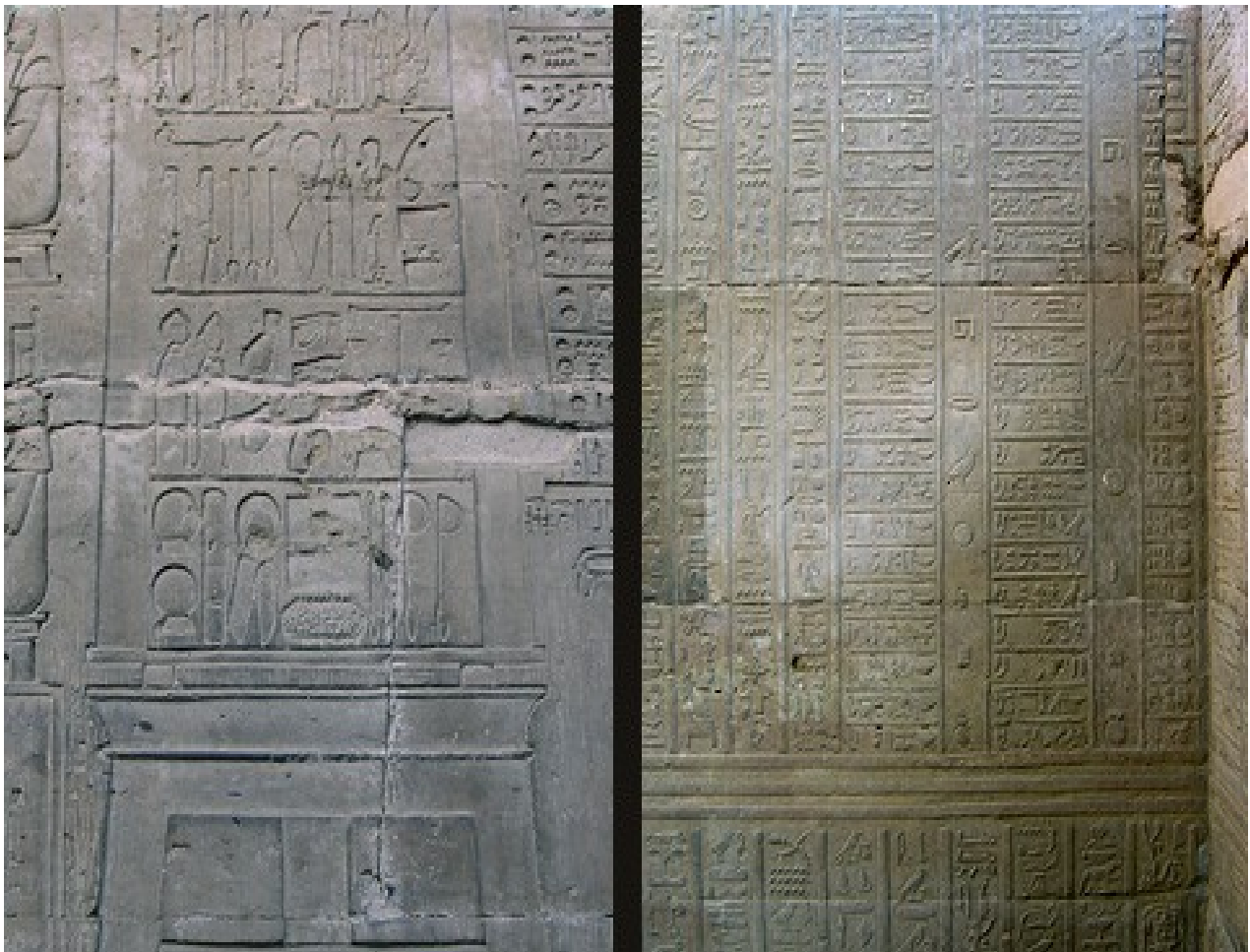
The temple is very unusual. It was dedicated to two triads of deities, each with their own associated chambers and sanctuaries. On the eastern side of the temple, the crocodile god Sobek (Suchos/Seth), is honoured with his wife who is here named as Hathor and their son Khonsu. On the west side, Haroeris or 'Horus the Elder' (Harwer) is accompanied by his wife Hathor-ta-sent-nefert and their son Panebtawy (Lord of the Two Lands). It is likely that there were also two separate priesthoods who tended the deities.

The main entrance pylon has now been destroyed, but entering through a portal at the southeast the visitor comes into a large court with remains of a Roman columned portico which still has good colour in some places on the walls. In the centre of the court stands the base of an altar with granite basins on either side which may have been used to catch ritual libations.



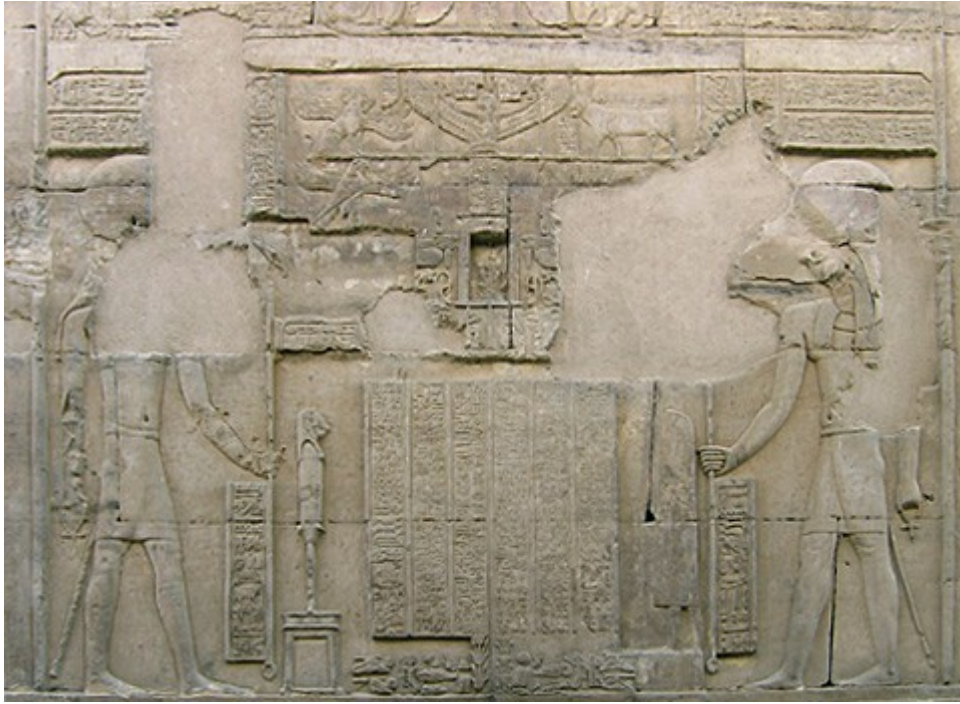
The main part of the temple was probably begun by Ptolemy VI Philometor, as his is the earliest name recorded. The first hypostyle hall, behind typical Ptolemaic pillars and screen walls, has ornate floral columns with well-preserved ritual scenes on the walls. Ptolemy VIII Neos Dionysos, is shown on the right hand side making offerings to four mythical beasts. It was Ptolemy VII Auletes and Ptolemy VIII who completed the decoration of the hypostyle halls. Other Ptolemies and Romans also contributed to various parts of the temple. In the second hypostyle there is a Greek inscription which records details of troops stationed in the area during the time of Ptolemy VII and his queen Cleopatra II.

Three antechambers behind the second hypostyle are almost destroyed, but led to the twin sanctuaries of Sobek and Haroeris, with their associated cult chambers on either side. Between the two sanctuaries was a hidden chamber thought to be where the priest acting as the 'Oracle' would be concealed. There are underground tunnels and crypts leading to this and other chambers. The sanctuaries themselves are in very poor condition, but the pedestals on which the gods' sacred barques would have rested still remain.



A passageway runs around the outside of the main temple building similar to other temples of this period, with a staircase leading to the roof. On the inside of the enclosure wall at the rear of the temple is a famous relief depicting what many scholars have suggested are surgical instruments. Other suggestions are that they are veterinary instruments or ritual implements.

In the centre of the opposite wall is an unusual false door showing both Sobek and Haroeris with their cult sceptres. Sobek's sign of power is a lion-headed wand, while Haroeris has a curious knife with legs. In the false door there is an oracle niche with 'hearing ears' and 'sacred eyes', through which the priests would deliver oracles to the people waiting outside the main part of the temple. Above them the winged goddess Ma'at, holds up the sky. Throughout the temple the two gods share cosmic power on an equal basis, each in their own side of the central axis.



Back in the forecourt to the right of the temple entrance is a small chapel of Hathor where those who are not too squeamish can see the stored remains of a mummified crocodile and some clay crocodile coffins, which were excavated from a nearby animal cemetery. Crocodiles, which were sacred to Sobek, were thought to be bred in a small pool on the western side of the temple. Here you can also see remains of a very deep well with a circular staircase and a nilometer. Remains of a birth-house is situated at the northwest corner beyond the wall of the court and a portal of Ptolemy VII is at the northeast corner.



There is now a very good crocodile museum in the precinct of Kom Ombo Temple.

Nearby monuments

There is an ancient mound or town site close to the temple at Kom Ombo.

The Nile Series: Kom Ombo Temple, The Nile's Role in Religion 2:54

<https://www.youtube.com/watch?v=6PPWhYMxe1M>

You need a Devil to have religion, without bad you can't choose good.

Edfu Temple Of Egypt: The Devil In Religion 6:23

<https://www.youtube.com/watch?v=nFW5R3UqUqM&t=4m11s>

Temple of Kom Ombo TOUR English 48:54

<https://www.youtube.com/watch?v=HdWHmX3Izco>

Temple of Kom-Ombo, Aswan, Egypt HD 1:29

<https://www.youtube.com/watch?v=KNm3S3ThPrw>

Temple of Kom Ombo 🌀

<https://treasuresegypt.com/temple-kom-ombo/>



The **Temple of Kom Ombo** is an unusual double temple in the town of Kom Ombo in Aswan Governorate, Upper Egypt. It was constructed during the Ptolemaic dynasty, 180–47 BC. Some additions to it were later made during the Roman period. The building is unique because its ‘double’ design meant that there were courts, halls, sanctuaries, and rooms duplicated for two sets of gods. The southern half of the temple was dedicated to the crocodile god Sobek, god of fertility and creator of the world with Hathor and Khonsu. Meanwhile, the northern part of the temple was dedicated to the falcon god Haroeris, also known as Horus the Elder, along “with Tasenetnofret (the Good Sister, a special form of Hathor or Tefnet/Tefnut) and Panebtawy (Lord of the Two Lands).” The temple is atypical because everything is perfectly symmetrical along the main axis.

The texts and reliefs in the temple refer to cultic liturgies which were similar to those from that time period. The temple itself had a specific theology. The characters invoked the gods of Ombos and their legend. Two themes were present in this temple: the universalist theme and the local theme. The two combine to form the theology of this temple.

The temple was started by Ptolemy VI Philometor (180–145 BC) at the beginning of his reign and added to by other Ptolemys, most notably Ptolemy XIII (51–47 BC), who built the inner and outer hypostyle halls. The scene on the inner face of the rear wall of the temple is of particular interest, and “probably represents a set of surgical instruments.” A temple was already built in the New Kingdom to honor these gods, however, this site gained in importance during the Ptolemaic Period. Little remains of the New Kingdom temple. Much of the temple has been destroyed by the Nile, earthquakes, and later builders who used its stones for other projects. Some of the reliefs inside were defaced by Copts who once used the temple as a church. All the temples buildings in the southern part of the plateau were cleared of debris and restored by Jacques de Morgan in 1893.

A few of the three hundred crocodile mummies discovered in the vicinity are displayed in The Crocodile Museum.

The Name “Kom Ombo”, and History

The word “Kom” in Arabic means the small hill and the word “Ombo”, in the Hieroglyphic ancient Egyptian language, means the gold. Therefore, the word Kom Ombo, as a whole, means the hill of the gold.

The word Ombo was actually originated from the Pharaonic word “Nbty” which is an adjective derived of the word Nebo that meant gold. During the Coptic period, the word was slightly changed to become Enbo and when the Arabic language became common in Egypt, the word became “Ombo”.

Although Kom Ombo is famous today due to the Temple that was constructed during the Greco Roman era, the area was inhabited since the pre-dynastic period of the Egyptian history and many ancient burial sites were discovered in and around Kom Ombo.

The name of the town; Kom Ombo, or the hill of the gold clarifies how important it was for the ancient Egyptians from the economical aspect, despite the fact that the town never really flourished except when the Ptolemies took control of Egypt.

The Ptolemies have constructed many permanent military bases in the area situated on the Red Sea. This developed the commercial activities between the town located near the Nile and these bases, especially Kom Ombo which was a transit point where many trading caravans used to stop.

The most glorious days of Kom Ombo came when the Romans ruled over Egypt as it became the capital and the administrative center of the province and during this period a large portion of the Temple of Kom Ombo was constructed and many other sections were restored and renovated.

The Temple of Kom Ombo, which we view today and was built during the Greco Roman period, was constructed on the ruins of a much older temple which was called “Ber Sobek” or the house of the god Sobek.

This older temple was erected during the reigns of King Tuthmosis III and then during the ruling period of Queen Hatshepsut, whose marvelous temple is still standing in the West Bank of Luxor, and both belonged to the 18th dynasty of the New Kingdom.

The recent temple of Kom Ombo was built during the period from 205 till 180 BC in the ruling period of King Ptolemy V. The construction process of the temple went on for many years afterward in the period from 180 till 169 BC with each king having his addition to the complex of the Temple of Kom Ombo.

A large portion of the Temple of Kom Ombo, including the hypostyle hall, was constructed during the reign of Emperor Tiberius, from the year 81 till 96 BC. The buildings work of the temple went afterward for more than 400 years during the ruling period of Emperors Caracalla and Macrinus till the middle of the 3rd century AD.

The Ptolemies have constructed the Temple of Kom Ombo for the worship of two gods, Sobek; the Crocodile god, and Horus, the falcon god. This is why the complex mainly consists of two parallel

temples with all the traditional components of such ancient Egyptian religious structures are present in the two temples.

The Temple of Kom Ombo was constructed mainly with limestone in the shape of a rectangle, with a plan and a design which is quite similar to many temples constructed in the Greco Roman period like the Temples of Dendara and Philae which are considered among the most important monuments in Upper Egypt, visited by numerous tourists.

The design of the Temple of Kom Ombo starts with a front courtyard, a hypostyle hall following it, three inner halls, and then two sanctuaries; one dedicated to Sobek and the other to Horus.

Description of the Temple

A set of steps lead from the ground to the gate of the temple, which consists of a large structure made of blocks of stones. The façade of the Temple of Kom Ombo has some of the wonderful wall carvings of the Ptolemaic kings beating the enemies and presenting the offerings to the gods.

After passing through the gate of the temple, the guest enters the hypostyle hall, constructed in the Roman period, which is largely ruined and damaged due to several reasons with time passing by.

The courtyard of the temple consists of a rectangle open space with sixteen columns surrounding the courtyard from three directions. Unfortunately, only the bases of these columns survived until today with some of the capitals that were located at the top of the columns.

After the courtyard, the guests enter the first inner hall that was constructed during the ruling period of Ptolemy XII. To the East of this hall, there are many portraits of the Ptolemies being purified by the gods Sobek and Horus, in a scene that would be found in other temples like the Edfu and Philae.

The inner hall of the Temple of Kom Ombo has a design which is similar to the outer hall but the columns here are quite shorter and the stone capital of these columns have the shape of the lotus flower, one of the most important and sacred plants in ancient Egypt.

The Temple of Kom Ombo is featured for having two sanctuaries dedicated to the two gods of the temple; Sobek and Horus. The two sanctuaries consist of two similar rectangle halls which are considered to be among the most ancient sections built in the temple as they were constructed during the reign of Ptolemy VI.

The birthplace of the Temple of Kom Ombo is located in the South Eastern section of the complex and it was constructed during the period of Ptolemy VII. This structure consists of an outer courtyard that leads into a front hypostyle hall that leads in turn to another two halls where rituals of the birth of the son of the gods were carried out.

Chapel of Hathour

The Chapel of Hathour is located in the North Eastern section of the Temple of Kom Ombo and it consists of a rectangle shaped chapel constructed higher than the ground and reached through climbing some steps. The chapel is 5 meters long and 3 meters wide.

Inside the chapel of Hathour, there are three glass galleries that display three mummies of crocodiles representing the god Sobek. The façade of the chapel has a portrait displaying Hathour sitting in front of the entrance.

Chapel of Sobek

Situated in the North Eastern section of the temple of Kom Ombo, a Roman-style chapel constructed in the 3rd century AD was dedicated to the god Sobek.

Emperor Caracalla is portrayed on two columns that dominate the entrance into the chapel that hosts many portraits of the god Sobek, which was worshiped by many Egyptians during the Ptolemaic and Roman periods.













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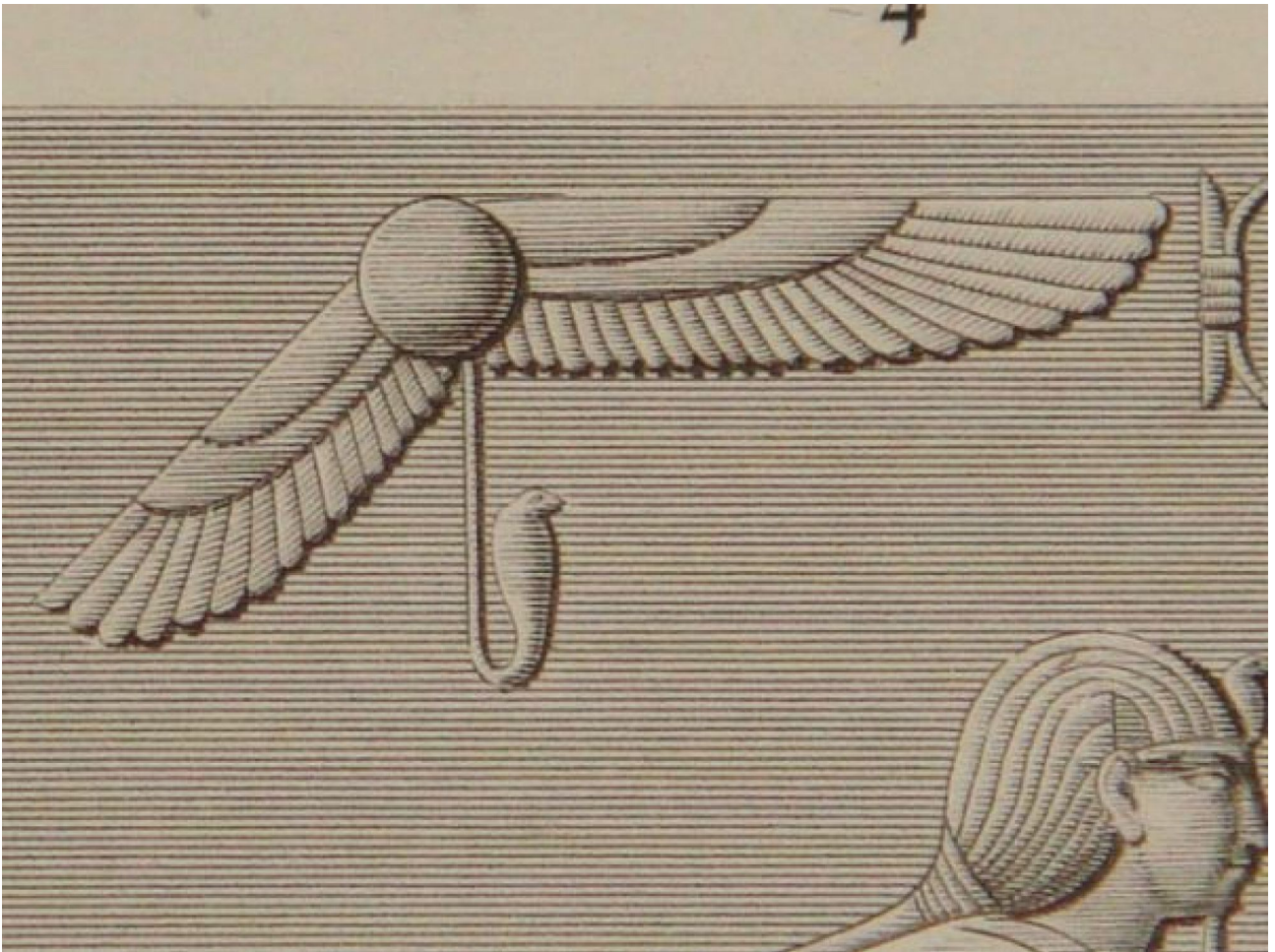


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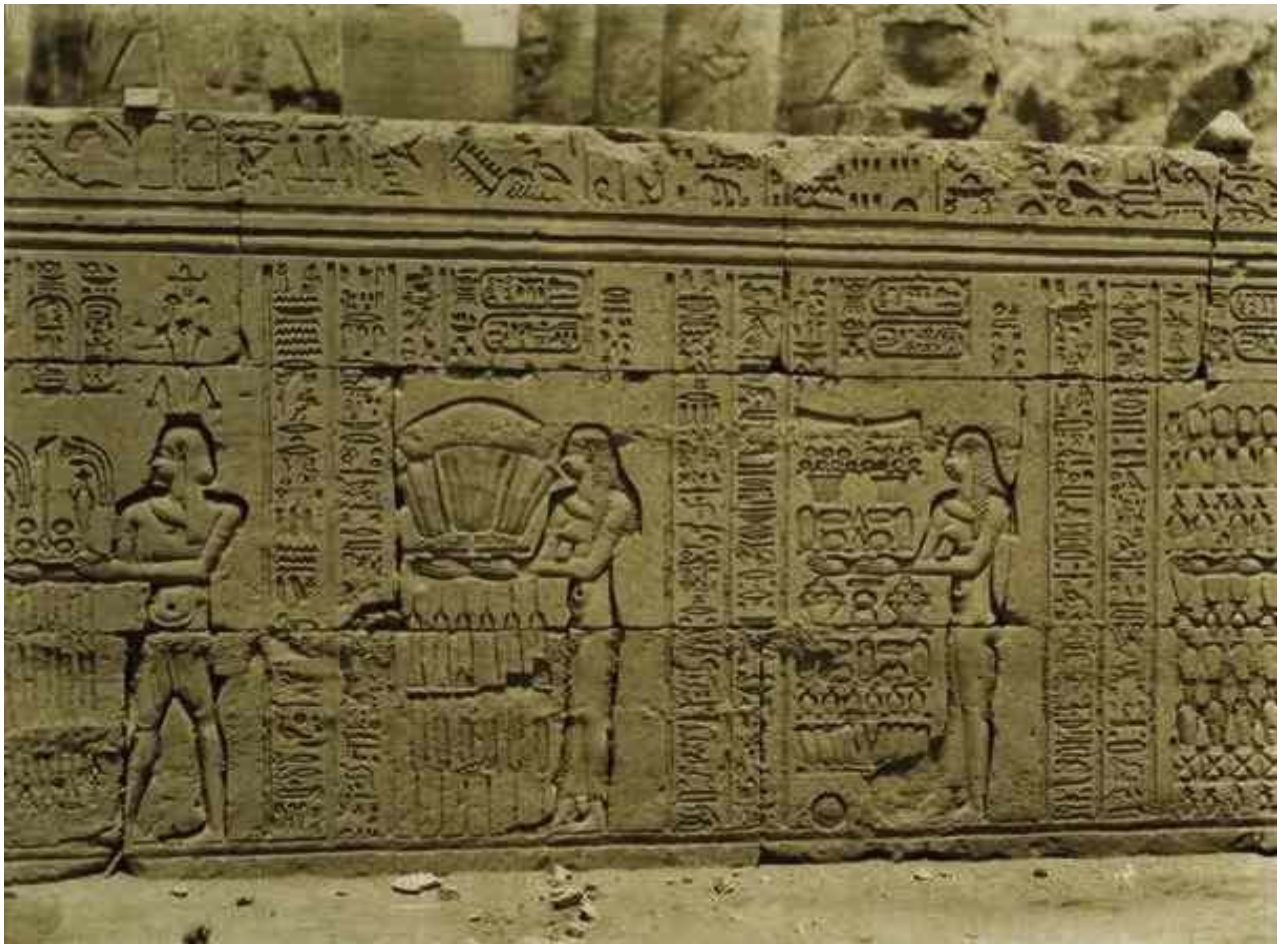


Kom Ombo Temple Egypt





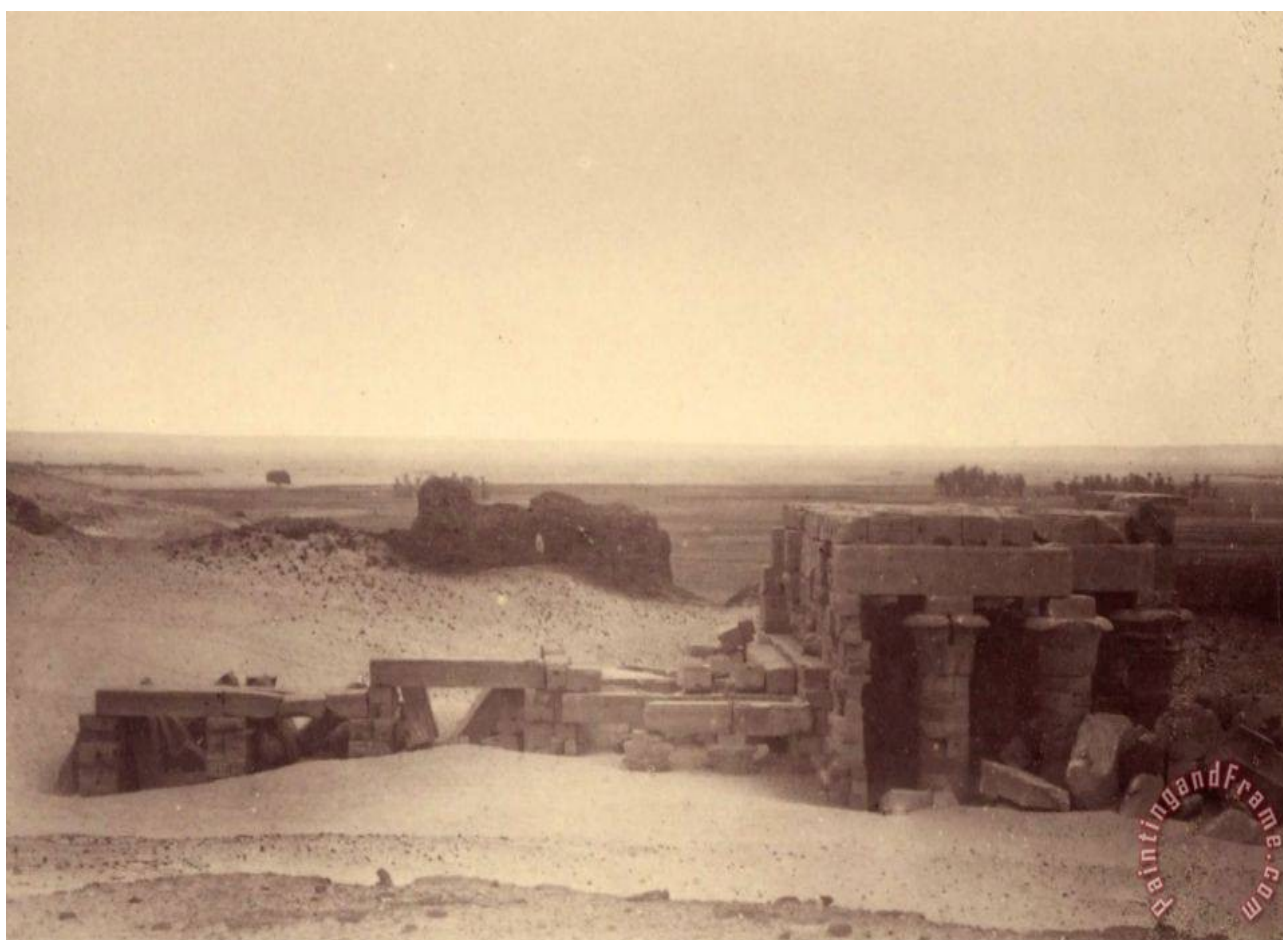
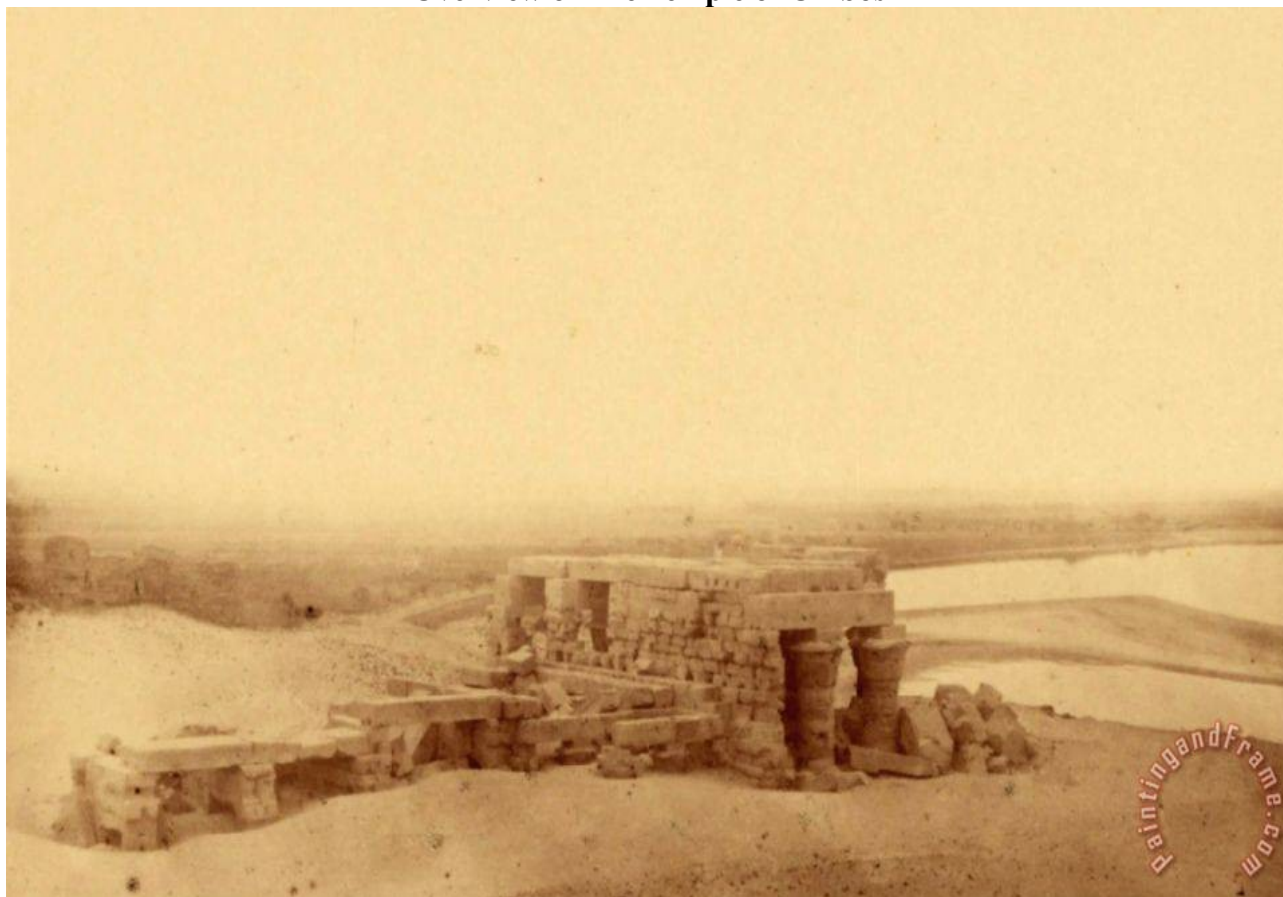




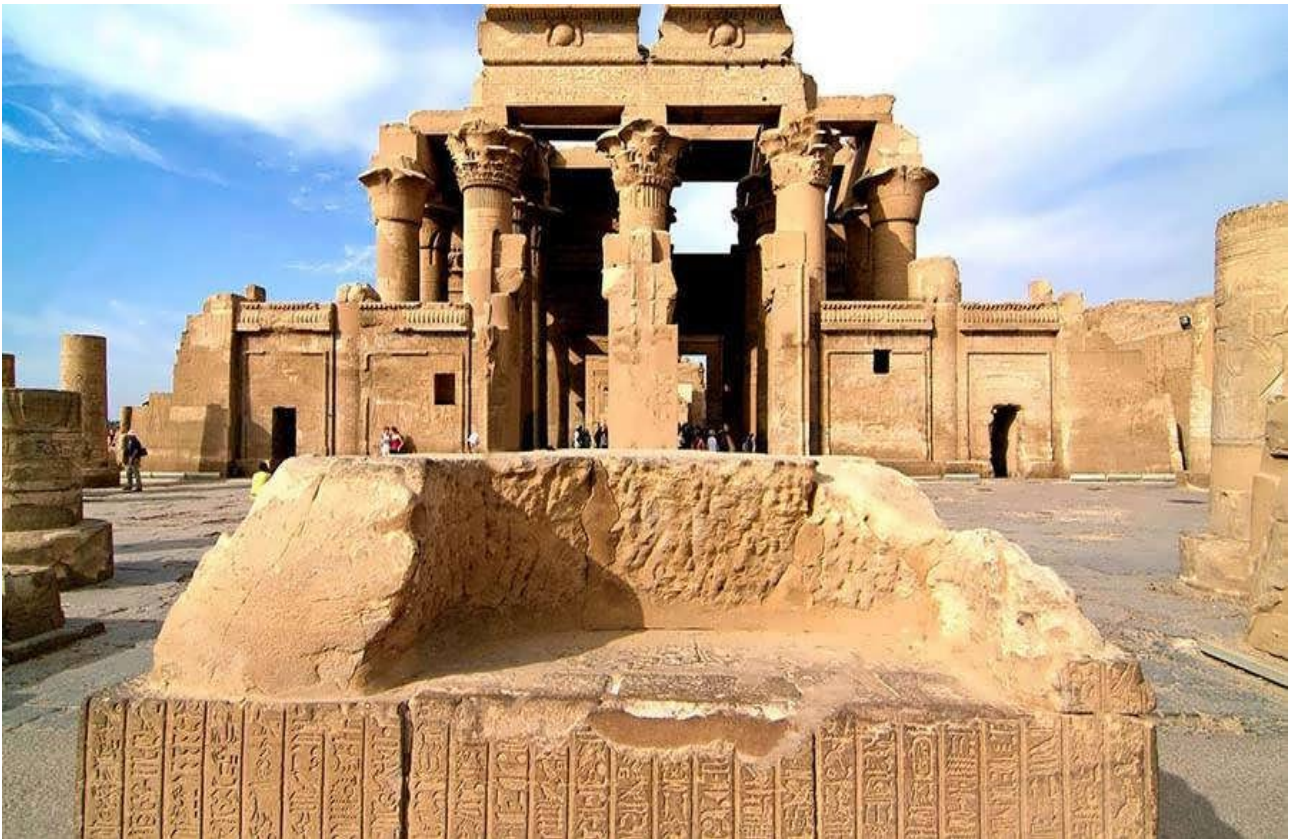




Overview of The Temple of Ombos











The winged Cobra-Goddess Uadjet (at left, with the Red-Crown) and the Vulture-Goddess Nekhbet (at right, with the White Crown) protecting the cartouches of the King; column from the Double Temple of Haroeris (Horus the Ancient) and Sobek at Ombos.











Tatenen (also **Ta-tenen**, **Tatjenen**, **Tathenen**, **Tanen**, **Tenen**, **Tanenu**, and **Tanuu**) was the [god](#) of the primordial mound in [ancient Egyptian religion](#). His name means "risen land"[\[1\]](#) or "exalted earth",[\[2\]](#) as well as referring to the [silt](#) of the [Nile](#). As a primeval [chthonic](#) deity,[\[3\]](#) Tatenen was identified with [creation](#). He was an androgynous protector of [nature](#) from the [Memphis](#) area (then known as *Men-nefer*), the ancient capital of the [Aneb-Hetch](#) nome in [Lower Egypt](#).

Tatenen represented the [Earth](#) and was born in the moment it rose from the watery chaos,[\[1\]](#) analogous to the primeval mound of the [benben](#) and [mastaba](#) and the later [pyramids](#). He was seen as the source of "food and viands, divine offers, all good things",[\[4\]](#) as his realms were the deep regions beneath the earth "from which everything emerges", specifically including plants, vegetables, and minerals.[\[3\]](#) In the [Third Intermediate Period](#) hymn *The Great Hymn of Khnum* he is identified with the creator god [Khnum](#), who created "all that is" on his potter's wheel.[\[5\]](#) This fortuity granted him the titles of both "creator and mother who gave birth to all gods" and "father of all the gods".[\[1\]\[6\]](#) He also personified [Egypt](#) (due to his associations with rebirth and the Nile) and was an aspect of the earth-god [Geb](#), as a source of [artistic inspiration](#),[\[7\]](#) as well as assisting the dead in their journey to the [afterlife](#).[\[8\]](#) <https://en.wikipedia.org/wiki/Tatenen>

He is first attested in the [Coffin Texts](#), where his name appears as Tanenu or Tanuu, 'the inert land', a name which characterizes him as a god of the primeval condition of the earth. [Middle Kingdom](#) texts provide the first examples of the form Tatenen.[\[3\]](#)

With a staff Tatenen repelled the evil serpent [Apep](#) from the Primeval Mound. He also had a magical mace dedicated to the [falcon](#), venerated as "The Great White of the Earth Creator".[\[9\]](#) In one interpretation, Tatenen brought the [Djed](#)-pillars of stability to the country,[\[9\]](#) although this is more commonly attributed to [Ptah](#).

Ptah-Tatenen

Both Tatenen and Ptah were Memphite gods. Tatenen was the more ancient god, combined in the [Old Kingdom](#) with Ptah as Ptah-Tatenen, in their capacity as creator gods.[2] By the [Nineteenth dynasty](#) Ptah-Tatenen is his sole form, and he is worshiped as royal creator god. Ptah-Tatenen can be seen as father of the [Ogdoad](#) of [Hermopolis](#), the eight gods who themselves embody the primeval elements from before creation.[3]

Portrayal

Tatenen's ambiguous portrayal may be a result of his being merged with Ptah. He was always in human form, usually seated with a pharaonic beard, wearing either an [Atef](#)-crown (as Ptah-Sokar) or, more commonly, a pair of ram's horns surmounted by a sun disk and two tall feathers.[3] As Tanenu or Tanuu, obviously a chthonic deity, he carried two snakes on his head.[3] He was both feminine and masculine, a consequence of his status as a primeval, creator deity.[1] Some depictions show Tatenen with a green complexion (face and arms), as he had connections to [fertility](#) and a chthonic association with plants.[2]



[Ramesses II](#) (left) with Ptah-Tatenen (right)

Tatenen is a chthonic deity who in many respects is comparable to the earth [god Geb](#). His realm is the deep regions underneath the earth from which everything emerges, plants and vegetables, but also minerals, all of which belong to Tatenen.

Tatenen is first attested in the [Coffin Texts](#), where his name appears as Tanenu or Tanuu, 'the inert land', a name which characterizes him as a god of the primeval condition of the earth. As such he is shown with two snakes on his head, an indication of the chthonic character of the god. [Middle Kingdom](#) texts also provide the first examples of the form Tatenen, 'the rising/risen/exalted land', i.e. the primeval hill on which the creator god appeared at the beginning of creation, and this soon became the usual form of the god's name. From the [19th Dynasty](#) on Tatenen is linked to the Memphite god [Ptah](#) as Ptah-Tatenen. This deity is then worshipped as a royal god and as a creator god; as such he can even be called the father of the [Ogdoad](#) of [Hermopolis](#), the eight gods who themselves embody the primeval elements from before creation. Ptah-Tatenen is usually depicted in human form wearing a crown consisting of a pair of ram's horns surmounted by a sun disk and two tall feathers. <http://globalegyptianmuseum.org/glossary.aspx?id=367>

Tatenen 2



<http://www.crystalinks.com/tatenen.html>



The Egyptian god Tatenen, sometimes written as Tatjenen, symbolizes the emergence of silt from the fertile Nile after the waters of the inundation recede. The meaning of his name is uncertain but may possibly mean "the rising earth" or "exalted earth".

He is usually depicted as entirely human (though with the beard of a god) in appearance, though he may be shown wearing a twisted ram's horn with two tall plumes (ostrich feathers), sometimes surmounted with sun disks, on his head. However, his face and limbs are often painted green in order to represent his connection as a god of vegetation. Furthermore, he could also be a she. One papyrus in the Berlin Museum calls Tatenen "fashioner and mother who gave birth to all the gods".

While we are not entirely certain of his origin, he may likely have been an originally independent deity at Memphis. He also seems to have had some close associations in Middle Egypt near modern Asyut. However, at Memphis he seems to have been a deity of the depths of the earth, presiding over its mineral and vegetable resources, though even as early as the Old Kingdom he had become entwined with Ptah as "Ptah of the primeval mound", viewed as a manifestation of that well known deity of Egypt's capital. Hence, we find him in an important role associated with the creation of the world as formulated on the 25th Dynasty (Nubian) Shabaka Stone of Memphite theology.

How he became associated with the Egyptian concept of creation is unsure, but several theories have been put forward. One theory holds that he was the counterpart at Memphis of the idea of the "high sand" or primeval mound (benben) of the Heliopolis theology. Other theories hold that:

- Tatenen was the arable land that was reclaimed at Memphis from papyrus swamps through irrigation projects.
- He was a very specific piece of land at Memphis, submerged by the annual flood that, after it receded, reappeared.
- Tatenen was a personification of Egypt and an aspect of Geb, the earth god.

Regardless, as a creator god (Ptah Tatenen) he held the title, "father of the gods" and was thus both the source and ruler of all gods. Ptah as Tatenen is the one who begat the gods and from whom all things proceeded. Thus, we find in the "Hymn to Ptah":

"Hail to thee, thou who art great and old, Ta-tenen, father of the gods, the great god from the first primordial time who fashioned mankind and made the gods, who began evolution in primordial times, first one after whom everything that appeared developed, he who made the sky as something that his heart has created, who raised it by the fact that Shu supported it, who founded the earth through that which he himself had made, who surrounded it with Nun and the sea, who made the nether world and gratified the dead, who causes Re to travel in order to resuscitate them as lord of eternity (nhh) and lord of boundlessness (td), lord of life, he who lets the throat breathe and gives air to every nose, who with his food keeps all Mankind alive, to whom lifetime, [to be more precise] limitation of time and evolution are subordinate, through whose utterance one lives, he who creates the offerings for all the gods in his guise the great Nun (Nile, in this case), lord of eternity, to whom boundlessness is subordinate, breath of life for everyone who conducts the king to his great seat in his name, 'king of the Two Lands'."

Of course, it must be noted that this hymn is specifically directed to Ptah as Tatenen. But in this guise he seems to have created everyone. Even Imhotep, after his deification, was also associated with Tatenen through Ptah. In a small temple dedicated to this great thinker of ancient Egypt, we find Imhotep described as "threat one, son of Ptah, the creative god, made by Tatenen, begotten by him and beloved by him..."



Though Tatenen is most closely associated with Ptha, we do find assimilation with other gods, including Osiris, Sokar in their function as earth deities, and later with Khnum. Also, in the Books of the Netherworld he is closely associated with Re.

During the New Kingdom he became particularly important, taking on a protective role towards the royal dead, guarding the kings and their family in their path through the Underworld. For example, in the tomb of Amunhirkhopshef in the [Valley of the Queens](#), on the West Bank of Thebes (modern Luxor), Ramesses III, the father of Amunhirkhopshef is depicted in a scene where he asks Tatenen to look after his young son. In fact, in the Book of Gates, Tatenen personifies the entire area of the netherworld, protecting the deceased in the Beyond. He is able to rejuvenate the sun on its nocturnal journey. In the Litany of Re, however, another Underworld book, he is listed as the personification of the phallus of the dead king.



Ptah



<http://antikforever.com/Egypte/Dieux/ptah.htm>



Functions and origin

Ptah (or Tanen or Ta-tenen or Tatenen or Tathenen or Peteh or Phtha " *He who opens* ") is the creator God, he is the patron of artists, craftsmen and architects as well as the God of learning and the knowledge and the demiurge of **Memphis** where he was regarded as the creator of the cosmos. He is also the boss of construction, metallurgy and sculpture. He was also the boss of shipyards and carpenters in general. He was also credited with healing power. He would have thought the world in his heart and then would have realized it by the verb. He is one of the first Divinities of Egypt. He was the husband of **Sekhmet** and the father of Nefertum (Evoking the perfume of the lotus), with whom he formed the triad of **Memphis** . He also had sons according to some legends: Mihos and Imhotep.

Under the **Old Kingdom** (2647-2150), Ptah was the royal God with **Re** . Later he was associated with the gods Sokar and **Osiris** and together they formed Ptah-Sokar-Osiris. He also played a role in the preservation of the universe and the permanence of the royal function. The bull **Apis** was his oracle. He had several epithets: " *Ptah who listens to prayers* ", " *Lord of magic* ", " *Master of eternity* ", " *Prince of darkness* ", " *Master of Truth* ", " *The Lord of snakes and fishes* ", " *Ptah with a beautiful face* ", " *Master of justice* " and " *Master of jubilees* " He was assimilated by the **Greeks** to Hephaestus and by the Romans to Vulcan.

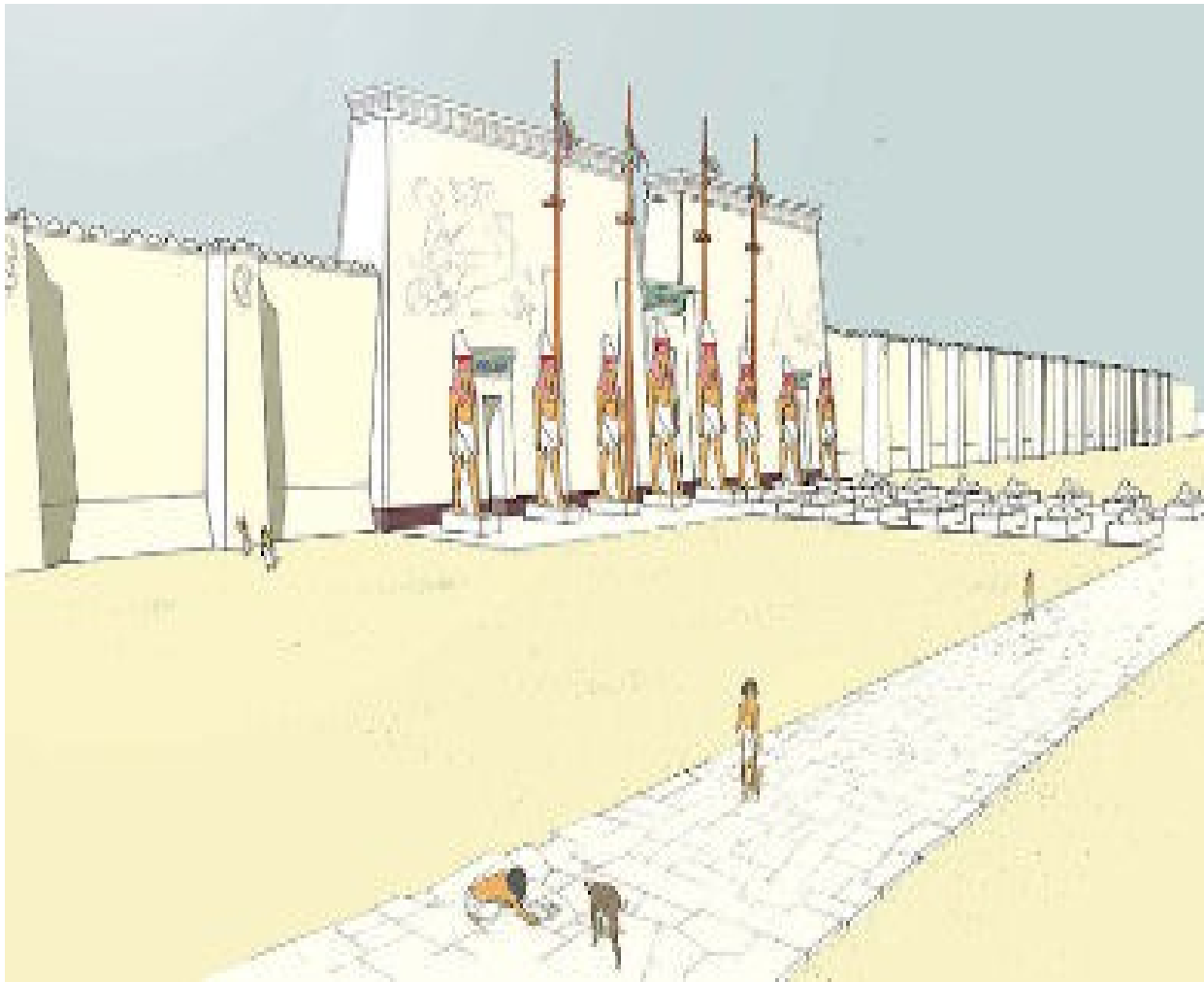
His representations and symbols

Ptah is represented in the form of a green-skinned man with a straight divine beard, clasped in a mummifying mantle, wearing a blue leather cap. He wears the **Menat** necklace (mnj.t) and holds a scepter / stick combining the symbols that define it: The cross Ânk (life - ankh), wad (the divine - w3s) and Djed (stability - Dd). Generally standing, but also sitting, he is often represented inside a naos in the window of which frames his bust. Sometimes it stands on a base or pedestal (pedestal of the throne), a sort of pedestal as a symbol of **Ma'at** . It can also be represented, as Ptah-Patech, in the form of a deformed naked dwarf. He will then take the appearances of **Sokaris** in this case it is figuratively contained in his white shroud, either hierocephalic, or androcephalic, wearing the **crown Atef** . Then he will take on the appearance of Tatenen, who is a chthonian form of God (Deities who refer to the underworld) and will become Ptah-Tennen (or Tennen). In the form of Tatenen, he is represented as a young and vigorous man, wearing a **crown** with two high feathers that frame a solar disk.

His symbols were:

- His divine attributes: The Ouas stick, the sign of life Ankh, the pillar Djed.
- Animal, color and element: His animal was the bull. Its color green. There is no particular element attributed to it.





*Reconstruction of the West façade of the Great Temple of Ptah -
Drawing by Franck Monnier*

His main places of worship

The main places of worship of Ptah were:

- **Memphis** , where a huge temple, the **Hout-ka-Ptah** (Ht-ka-Ptah "The castle of Ptah ka") was erected to him. The arrangement of the temple is known from **Herodotus** (**Greek** Historian, v.484-v.425) who visited the site at the time of the first **Persian** invasion (XXVIIInd **Dynasty** , 525-401). It was during meetings with the priests of Ptah that he collected information on the structure and the main monuments that the great enclosure contained. Our only information about this temple comes from his stories. They have long prevailed, though often disputed by ancient authors and historians, until the archaeological works undertaken in the last century bring to light, little by little, the ruins of **Hout-ka-Ptah** . The excavations have proved to us that the temple was surrounded by a large enclosure that included several monumental gates, three of which could be identified with certainty: South, West and East.
- **Abydos** where he owned a chapel like five other deities in **the temple** of **Seti I** (1294-1279). This temple with atypical architecture is better known as the *great temple of Abydos* . Ptah was worshiped under the name of Ptah-Sokar.
- **Deir el-Medinah** where the community had between sixteen and eighteen chapels. The largest were dedicated to **Hathor** , Ptah and **Ramses II** . The workers seem to have honored a peculiar form of God under the name of Ptah-Reshep as protector of the artisans.



***Votive stele dedicated to Ptah - Temple
of Deir el-Medinah - twentieth dynasty***

- **Thebes** , where he took the name of Ptah-Sokar and where a magnificent temple was erected on the east bank at the northern end of the great temple of **Amon** . It was built by **Tuthmosis III** (1479-1425) and restored by **Chabaka** (716-707 / 06) and several **Ptolemaic** kings.
- **Pi-Ramses** whose palace that **Ramses II** (1279-1213) had built had a wall that extended over 500 m side. It was bordered to the south of the city by the temple of **Seth** , the temple of **Re** in the west, the temple of Ptah in the north and the great temple of **Amon** in the east.
- Ptah was also revered outside the borders of the country as in Gerf Hussein and Abu Simbel in Lower Nubia and el-Khadim Serabit in Sinai, where he was built a speos. Thanks to the **Phoenicians** , one will find figurines of Ptah-Patèque until Carthage.

The worship of Ptah

The worship of Ptah under the **Old Kingdom** (2647-2150) made it the royal God just behind **Re** . He was associated with the Gods Sokar another deity of **Memphis** and was called Ptah-Sokar. In this capacity, he embodies the god of the necropolis **Saqqara** and other famous sites where were erected the royal **pyramids** . The latter in the **Middle Kingdom** (2022-1650) was associated with **Osiris** and together they formed Ptah-Sokar-Osiris who was represented as **Osiris in mummy** and whose image is frequently found in funeral furniture. Statuettes representing him in his human form or half-man half falcon or simply in his falcon form will then be systematically deposited in the tombs, to accompany and protect the deceased in their journey to the West.



Statuette of sitting Ptah on the throne - 5th century BC - Walters Art Museum - Baltimore

In the [New Kingdom](#) (1549-1080), especially at the time of [Ramses II](#) (1279-1213), there was a new merger with the God Tatenen and he became Ptah-Tatenen. Tatenen (or Tateten), in Egyptian mythology, was also a chthonian form of God, also of [Memphite](#) origin, whose name literally means " *The land that rises* ", evoking the appearance of the primordial mound. He also embodies the underground fire that roars and lifts the earth. In this capacity, he is particularly revered by metallurgists and blacksmiths, but he is also feared because it is he who causes earthquakes. In this form too, Ptah is the master of the jubilees of the ruler or feast [Heb Sed](#) , traditionally sanctioning the first thirty years of reign. At this time the cult of the God will develop in different forms more particularly to [Memphis](#) which remained his homeland of origin, but also to [Thebes](#) where the workers of the royal tomb honored him because of his quality of patron of the craftsmen. It is for this reason that an oratory to " *Ptah who listens to the prayers* " was arranged not far from the site of [Deir el-Medineh](#) , the village where these craftsmen were stationed.

In [Memphis](#) an immense temple, the [Hout-ka-Ptah](#) ([Ht-ka-Ptah](#) "The castle of Ptah ka") dedicated to his cult was built, according to [Herodotus](#) ([Greek](#) Historian, v.484-v.425) by [Menes / Narmer](#) (v.3040-v.2995), first king of the [1st dynasty](#) (v.3040-2828). At that time there was only a private part of the temple, reserved for the King and the only priests, but [Herodotus](#) gives no description, he is content to quote it. This temple, over the centuries, was enlarged by the Kings and Pharaohs who succeeded each other to reach impressive dimensions. Its enclosure occupied a large part of [Memphis](#) . Its remains have been excavated and are exhibited in the open air [museum](#) near the great colossus of [Ramses II](#) (1279-1213) in the southern axis of the temple. The High Priests of Ptah were the supreme leaders of the craftsmen and had the title of " *Master Builder* " or " *Master of Craftsmen* " .

His role of intercessor with men was singularly visible in the aspect of the enclosure that protected his sanctuaries in the city. Large ears were carved on these walls which symbolized his role of God listening to men. Ptah was also incarnated in the sacred bull [Apis](#) who was his oracle. Frequently referred to as *Herald of Re* , as early as the [New Kingdom](#) , the sacred animal made the link with the latter. He was worshiped in [Memphis](#) itself, probably in the heart of [Hout-ka-Ptah](#), and at his death he was buried with all the honors due to a living God in [Saqqara's](#) serapeum.

Ptah also played a role in preserving the permanence of the royal function. Despite a central location in the residences of Egypt's rulers, Ptah was never raised to the rank of a dynastic divinity, he was mostly in second place behind major deities like [Re](#) , [Osiris](#) and [Amon](#) . With the [nineteenth dynasty](#) (1295-1186), his cult developed and he was one of the four great gods of the Empire of Ramses. He was then worshiped by [Pi-Ramses](#) as master of jubilees and coronations. With the [Third Intermediate Period](#) (11080-656), Ptah found himself at the center of the monarchy, the coronation of the Pharaoh again taking place within his temple. The [Ptolemaic](#) maintained this tradition and the High Priests of Ptah were then more and more associated with the royal family. Some of them even married Princesses of blood, clearly indicating the eminent role they played at court.



Ptah sitting - Egyptian Museum of Turin

The latter at [Memphis](#) had their own conception of the theology in which they established Ptah as the supreme God of creation and the Lord of all Gods. [Memphite](#) theology inscribed on the monuments is still one of the most important texts of the Egyptian religion on the cosmogony (System of the formation of the Universe) and theogony (mythological account on the origins and the divine genealogies). He also played a role in the preservation of the universe and the permanence of the royal function. At the time of the [XXVth Dynasty](#) , Pharaoh [Chabaka](#) (716-707 / 06) had *the stone of Chabaka* , an old theological document found in the archives of the [Hout-ka-Ptah](#) library, transcribed on a stela. This document has since been known as *Memphite Theology* .

Legends and myths

According to the cosmogony [Memphite](#) Ptah is the creator God par excellence. He is considered as the demiurge who existed before all things, and who by his will thought the world, the Gods, the regions, the cities, the nature, the fauna and the flora, the places of worship assigned to each God, he built their temples and determined who should receive offerings. He first conceived it by Thought, then realized by the Word: " *Ptah conceives the world by the thought of his heart and gives him life by the magic of his Word* ". Ptah was therefore considered one of the most powerful creative gods. He created for himself and was nicknamed the " *Father of the Gods, from which comes all life* ".

His creative organs are the heart and the language. In the myth of creation [Memphite](#) he directed an Ennead, which was different from that of [Heliopolis](#) with: [Geb](#) , [Isis](#) , [Nephtys](#) , [Nut](#) , [Osiris](#) , [Seth](#) , [Shu](#) and [Tefnut](#) . This Ennead was not created by [Atum](#) , but as the universe, by the thoughts and words of its creative organs, its heart and language. Then he introduced gods, places of worship and the legal system. He was considered in the city as the most important of the creative Gods, because the main aspect of the myth of [Memphite](#) creation was that Ptah created the world by the power of words alone.



Ptah - Vatican Museum
Sixtine Chapel
Ptolemaic period

Ptah-Sokar-Osiris
Period Ptolemaic
Museum of Art Rhode Island



Ptah - Exhibition
Toutânkhamon
2012 - Paris

Statuette of Ptah
Louvre Museum



Tatenen-Ptah-Kemetically Speaking 🌀

<https://kemeticallyspeakingblog.wordpress.com/tag/ptah-tatenen/>

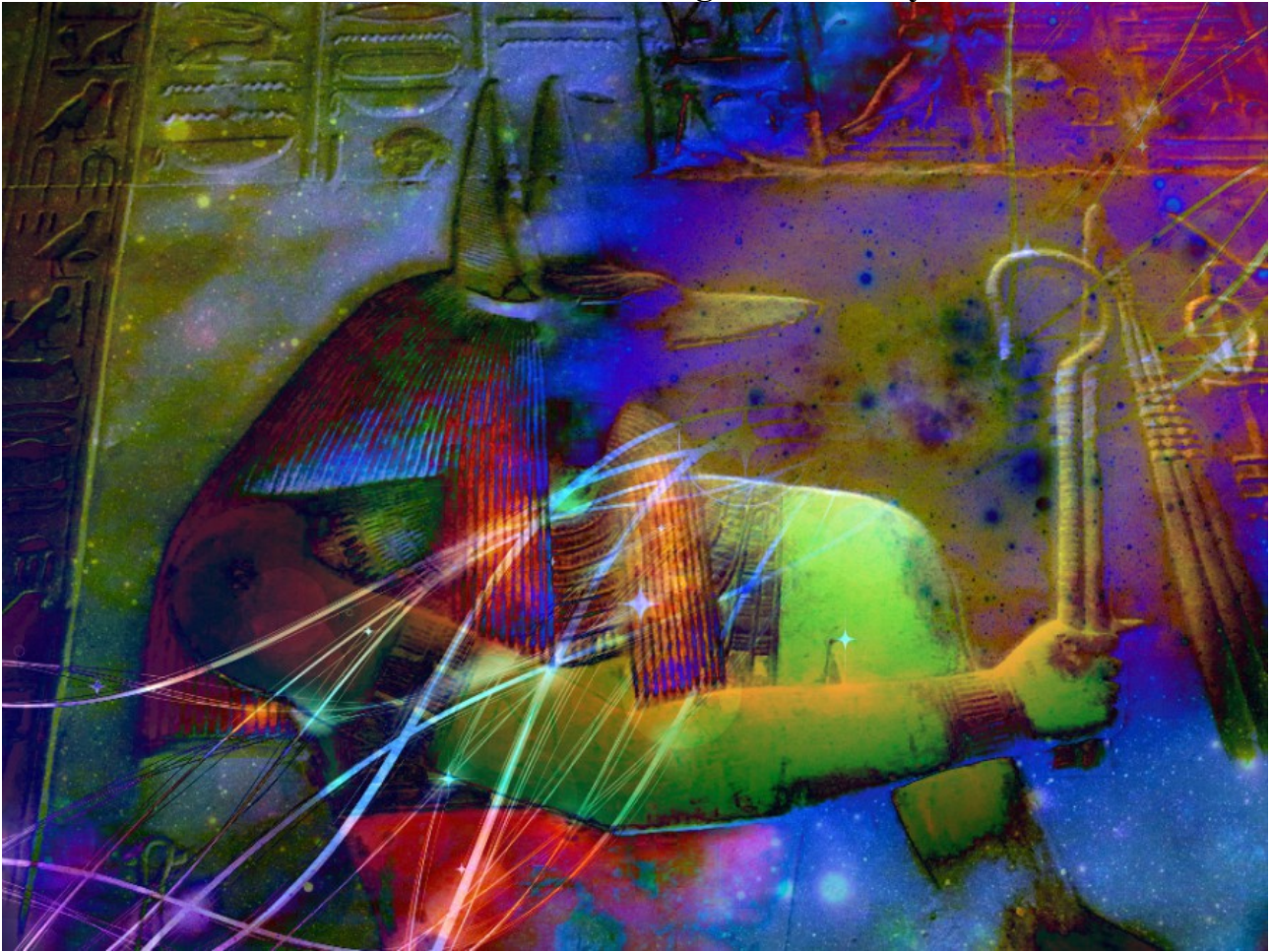


Hearer of Prayers

O Ptah Who Hears Prayers,
Benevolent of Countenance
Whose ears remain open;
You are the Great Eye
Seeing my heart's vessel,
And it is to You that I call out
When my heart is in sorrow.
Yours is a shrine ever open;
Yours are ears ever merciful
To those who are oppressed;
Yours is the living flame
Rending the veil of darkness,
The Sun passing through the Underworld.
O King of Gods, Lord of the Great Throne,
Tatenen of millions of names,
Hear my prayers and shine Your mercy
On my sufferings;
Be the light of my dark hours,
And may my heart be Your shrine.
Homage to You O Ptah in the Soul-Mansion,
The Hearer of Prayers Who is Lord of the Sky!



House of Deities / Bringers of the Sky

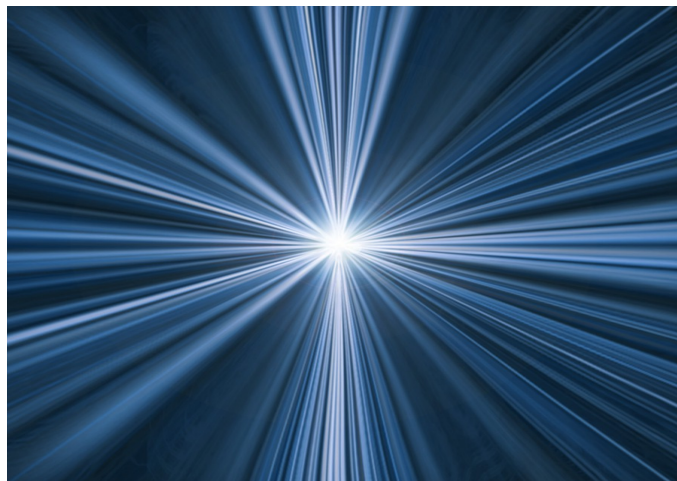


Bringers of the sky, open your hands for me;
I receive the Unwearying Stars from your grasp,
and the bolts of the eastern horizon slide back at my command.
I enter your portals with the savor of a god on my skin;
thus the bolts flee before my hand and the doors before my feet.
May your celestial eyes be in the company of my holdings;
your magic of the vault with its Imperishable Stars;
your speech which divides the abyss and upraises the earth;
your fragrance of myrrh which surrounds you in your forthcoming;
your terror on the western horizon which devours souls;
your standards of pure gold flashing in the east, higher than clouds;
your diadem of the Cobra-Goddess whose venom strikes the adversaries;
your Ram-Soul in the west, entering in as flesh and returning as spirit;
your radiant sycamore in whose boughs the Sky uplifts her son to his zenith;
your cavern beneath the waters of the sky, from which the earth flood rises;
your *bau*-souls traversing the two worlds, alighting on their terrestrial forms;
your two horizons of yesterday and tomorrow,
those Twin Lions who encompass time;
your mound of your beginning from which the *Benu*-bird of the sky took flight;
and all the secret things held to the breast of the waters on that First Occasion.

Bringers of the sky, open your eyes for me;
I receive the clear vision of the Wedjat Eye from your vertex,
and the door leaves of the sky give up their secrets for me.
My eyebrows are the Two Combatants, reconciled in their two powers;
the north and the south entwined before my feet of black and red.
I take up the undiminished sight of the two papyrus wands,
their Cobra-Goddesses taking residence in my hand of enchantments.
My seat is in the filling of the Wedjat Eye,
whose shade governs heaven in its undefeated time.
I enter your portals with the essence of lotus on my skin;
indistinguishable from a god, I suckle from your breast in the sky.
May your bodies within the hallows of the earth be in my sight line;
O Ptah, Tatenen, Lord to the Limits,
rising from the sky in possession of the flood;
I receive the lotus at your nostrils and its fragrance becomes me.
O Sokar, Lord of the Hidden Shrine, you who are upon your sand,
rising in the Henu-Ark as master of the subterranean cavern;
I receive the ascension of your lofty crown whose sun-disk becomes me.
O Ausir, Wennefer, the goodly ruler of the Two Banks,
rising from your lands as the eternal and everlasting;
I receive the green kernel of your body whose immutability becomes me.
O Wepwawet, Opener of the Ways, whose heavenly strides are immeasurable,
rising high upon your standard in the sky, the sacred portals at your feet;
I receive passage from your two ears through all the doors that become me.
O Anpu, He Who is Upon His Mountain, Lord of the Sacred Land,
rising from your mount as the forerunner of those in the west;
I receive the flame of the secret things from your flank which becomes me.
O Djehuty, Lord of the Divine Speech,
Master of Time whose eye encompasses the sky,
rising from the radiance of your silver disk as governor of what its light encircles;
I receive the whole portion of your time which becomes me.



Bringers of the sky, open your ways before me;
 I receive the pathways of the Unwearying Stars from your brow,
 and the Two Eyes of the Sun-God grant their cognizance to me.
 I have traversed the Two Ways in the entourage of the Sun-folk,
 whose shouts of acclamation rend the sky at Ra's coming.
 I am acclaimed together with Ra as the mirror of my countenance
 shines over the starry vault;
 the proclamations of those Imperishable Stars deafen the ears of time.
 Time does not know me nor death hear mention of my name;
 for I go up in the eastern sky as the light-body of a star,
 and I rise up from the mouth of the west as a ba-soul of lofty reflection.
 Bringers of the sky, I have entered your open mansion of millions of years;
 I have received unconquerable life from your apex,
 delivered by your hands called the Imperishable Stars.
 The House of Deities has been opened for me;
 the Secret Shrine has been opened for me;
 the Sacred Mount has been opened for me;
 the eastern horizon has been opened for me;
 the western sky has been opened for me;
 the Unwearying Stars have been opened for me;
 the Wedjat Eye at its moment of filling has been opened for me;
 the Entourage of Ra has been opened for me;
 the Day-Ark in its rising has been opened for me;
 the Night-Ark in its setting has been opened for me;
 the Henu-Ark on its sledge has been opened for me;
 the very circuits traversed by the eternally coursing sun
 have been opened for me.
 Bringers of the sky, look, see,
 and behold my reflection in the mirror of the heavens!
 I have received the Never-setting Stars from your grasp,
 and my countenance is now indistinguishable from that of an eternal god.
 I ascend, I glimmer, and I rise up to take my place in your House of Deities.



The Military Leadership of Egyptian Pharaohs: The Creation of Dynasties

<https://hubpages.com/education/The-Colonizing-Egyptian-Pharaohs-The-Creation-of-Dynasties>



Pharaoh Hatshepsut



King Scorpion on a mace head

RAF



Petrie thought this to be
a statue of King Scorpion.

Petrie Thought this to be a statute of King Scorpion or Menes



King Menes



Narmer Palettes



Senwosret I (1971-1927 b.c.e.)



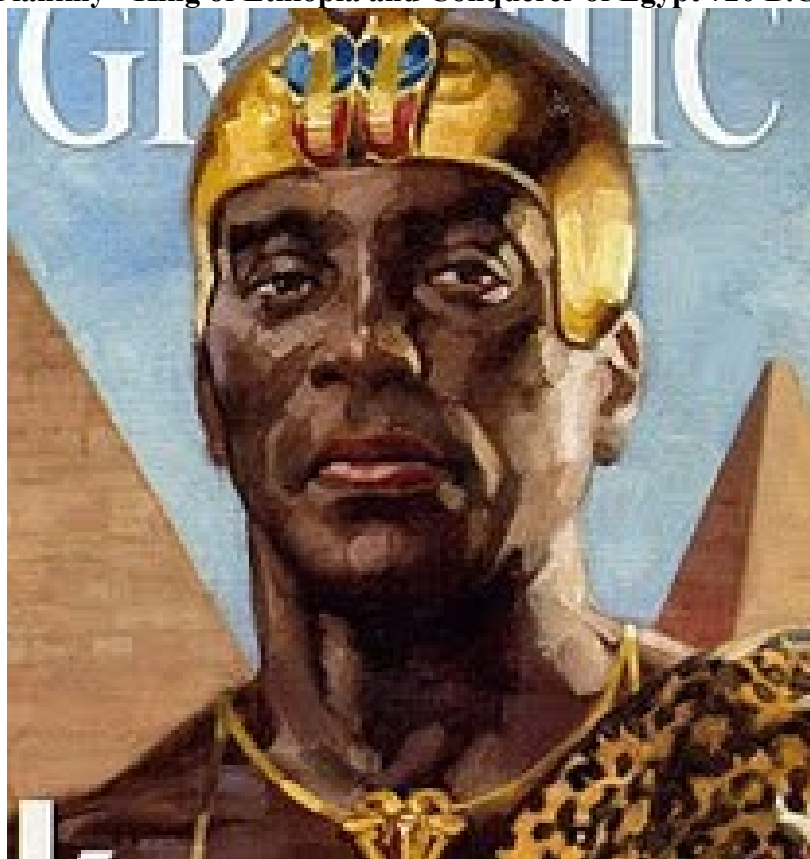
Pharaoh Ahmose the Great 1539-1514 B.C.



Thotmes III - 1483-1429 B.C.



Piankhy - King of Ethiopia and Conquerer of Egypt 720 B.C.



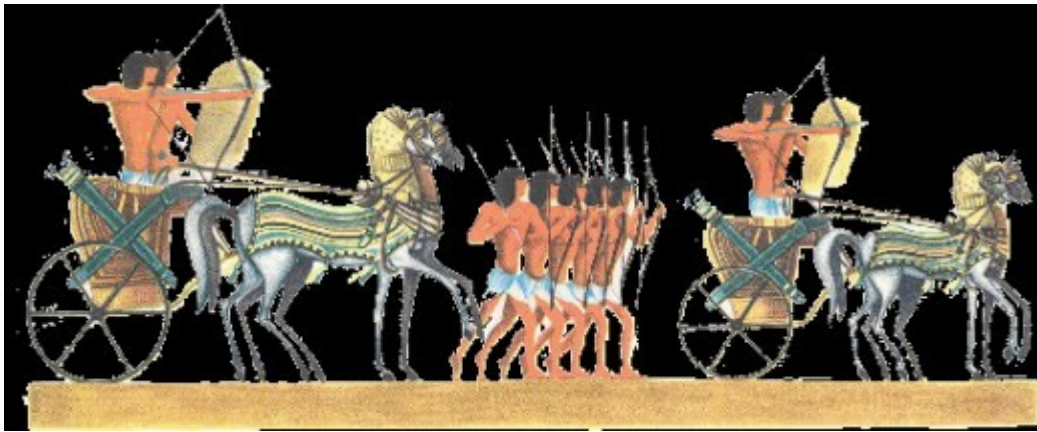
**King Piye. the King who conquered Egypt and lived the rest of his life in Nubia,
never visiting Egypt again.**



Pharaoh Piye and his Army and entourage



Charriotes another mobile Ancient Egyptian military weapon



Chariots and Infantry Combination of the Ancient Egyptian Army/Military



Ancient Egyptian Armor in the Egyptian Military



Statues of Nubian kings up to ten feet high were found buried at the Nubian capital of Kerma, in Sudan. Smashed during Egyptian King Psamtek II's incursion south around 593 B.C., they were recently reassembled.

Photograph by Kenneth Garrett, Kerma Museum, National Corporation for Antiquities and Museums, Sudan

Statues of Nubian kings up to ten feet high were found buried at the Nubian Capital of Kerma, in Sudan. Smashed during Egyptian King Psamtek II's incursion south around 593 B.C., they were recently reassembled- photo by Kenneth Garrett

Early and first Militaries Of Egypt

The Pinnacle of African Leadership In The Ancient World

"Waset is holier than any city. Water and land began to exist there. ... (all cities) are founded after her true name; they are called cities" after (her) name, and they are placed under the watch of Waset. the eye of Ra.

"The wicked broke loose from Waset. she is the mistress of cities, mightier than any city. She gives the country to one single Master by her victory, who wields the bow and holds the spear. Near her there is no fighting, for her might is too great. Every city takes pride in her name; she is their mistress, being more powerful than they.

"This is (the order) which issued from the mouth of Ra. The enemy of Ra is reduced to ashes, and all belongs to Waset-Upper and Lower Kemet, heaven and earth, the Lower World with its shores, its waters, and its mountains, and all that is brought by the Ocean and the Hapi. All that existed for Geb grows for her, and all belongs to her in peace, wherever the Sun goes around.

"Every land pays tribute to her as a vassal, for she is the Eye of Ra, which none resists. ... Happy is he who comes to die at Waset, the abode of Maat, the place of Silence. ... Happiness to him who comes to die here! He will be a divine soul!" (19th Dynasty Papyrus [Moret, 1972])

Ancient Egyptian Armies

Ancient Egypt was an ancient civilization in eastern North Africa, concentrated along the lower reaches of the River Nile. The civilization began around 3150 BC with the political unification of Upper and Lower Egypt under the first pharaoh, and continues to thrive over the next three millennia. The history of ancient Egypt is divided into three kingdoms stabilized: The Old Kingdom (c.2686-2160 BC), The Middle Kingdom (c.2055-1650 BC) and The New Empire (c.1550-1069 BC) separated by two periods unstable intermediates.

"For most parts of its history, Ancient Egypt was unified under one government, so that the military chief concern was to keep the enemies from invading the nation.

The arid plains and deserts surrounding Egypt were inhabited by nomadic tribes who occasionally tried to plunder or settle in the fertile valley of the River Nile. Although the vast expanses of desert formed a barrier that protected the river valley and was almost impossible for massive armies to cross, the Egyptians built fortresses and outposts along the border and is west of the Nile Delta in the eastern desert and Nubia in the south. Most Egyptian cities lacked city walls and other defenses. The Old and Middle Kingdom Egyptian armies were very simple, they consisted of conscripted peasants and artisans, who would then fight under the flag of the Pharaoh. The early Egyptian army used specific military units, while differentiated military hierarchy came on the scene by the Middle Kingdom.

The major advance in weapons technology and warfare began around 1600 BC when the Egyptians finally defeated the Hyksos. Conquests of foreign territories, as Nubia, need a permanent force to be stationed abroad. The meeting with other powerful kingdoms of the Middle East as Mitanni, the Hittites, and later the Assyrians and Babylonians, the Egyptians made it necessary to conduct campaigns far from home. It was also during this period, the horse and chariot were introduced in Egypt.

Their presence has caused changes in the army's role in Egyptian society and so during the New Kingdom, the Egyptian army has changed its volunteer troops to an organization of professional soldiers. The Egyptian army divided into three main branches: the infantry, tanks, and navy.

Ancient Egypt Infantry

Infantry troops were part written, part voluntary. Foreigners have also been incorporated into the army. Medjay Nubian Egyptian armies came during the interim period unstable first as mercenaries and trained some of the best units in archery. They are famous for their missions against the Hyksos people, who had made themselves lords of Lower Egypt during the Second Intermediate Period, under Kamose. In the Realms of Middle and early New Kingdom, Asian maryannu troops were used, and Sherden, Libyans, and "Na'arn" were used in the Ramesside period, ie, the late New Empire (c.1292-1075 BC).

The ancient Egyptian chariots

Chariots, inspired armies of Western Asia, was officially presented as a division of the army at the end of the Second Intermediate Period (c.1650-1550 BC). New Kingdom, it became the backbone of the Egyptian army. Charioteers were drawn from the upper classes in Egypt. Chariots were generally used as a mobile platform from which to use projectile weapons, and were generally drawn by two horses and two chariots mounted: a driver who was wearing a shield, and a man with a bow or the javelin. Chariots also had the support of infantry.

Ancient Egyptian Navy

Before the New Kingdom, the Egyptian army was essentially aquatic. Navy was an integral part of the Egyptian army, although more often than not, it was little more than a way for ground troops to where they were needed. However, for the interim period later, the Navy has become very sophisticated and complicated naval maneuvers used, for example Kamose the campaign against the Hyksos in the harbor of Avaris (c.1555-1550 BC). Egyptian squadrons composed of fast "Keftiu / kebentiu" Byblos and Egyptian transports patrolling the eastern Mediterranean, and the higher ranks were composed of the elite middle. The Egyptian deployment of archers and the fact that Egyptian ships could both be sailed and rowed, gave them a decisive advantage, despite the inferiority of the ships themselves, which were sometimes quite considerable carrying up to two hundred and fifty soldiers. Egypt lost its role as a maritime superpower after the late New Kingdom. Phoenicians and Greeks have become key players in the Mediterranean continental powers like the Persians used these sea nations to impose their control over the seas. The last of the Ptolemies, Queen Cleopatra VII joined forces with Marc Anthony Roman, in an attempt to preserve the independence of Egypt. But his fleet was defeated at Actium, which defined the end of Pharaonic Egypt.

The View Of Egyptian Military Pharaohs

"Too often those who have risked their own freedom, and all their prospects during popular struggle, are much forgotten, after a while, by the younger generation who do not know, who do not even care about, what their fathers have gone through. (Karl Blind)"

Cheik Anta Diop, Egyptologist, linguist, physicist, historian and an owner of a carbon-dating lab, allows 10,000 years for the cycle of Egyptian civilization." He further states that: "This civilization called Egyptian in our period developed for a long time in its early cradle... This cycle of civilization, the longest in history, presumably lasted 10,000. This is a reasonable compromise between long chronology (based on data provided ... by Manetho [which] places the beginning at 17,000 B.C.) and the short chronology (3100 B.C.) of the moderns - for the latter are obliged to admit that by 4245 B.C. the Egyptians had already invented the calendar (Which necessarily requires the passages of thousands of years.)"

Towards the end of the predynastic Gerzean period (3600-3200 B.C. armed conflict and conquest emerged, with several kingdoms seeking hegemony over the Nile Valley. One of these kingdoms, originating in Lower Nubia, was in fact ruled by "pharaohs" prior to the unification of Egypt

King Scorpion

King Scorpion ruled in the same Dynasty period before Narmer. This Dynasty is today known as the "00 Dynasty". He too has been thought that he was the first one to united the Upper and Lower Egypt through his army and captured 6,000

Aha is known to millions of people as King Menes, the founding King of Egypt's 1st Dynasty and was the first king to unify Upper and Lower into one Kingdom. Ancient Egyptian form of civilization began with him. and he founded Crocodopolis. The Egyptian army under him performed raid against the Numbians in the south of Egypt, and expanded his sphere of influence as far as the First Cataract. It is purported that his death was a mystery because he was attacked by wild dogs and Nile crocodiles in Faiyum. He died at the age of sixty three. There is not enough readily available data about King Scorpion. It got lost over the millenniums and changes that happened in Egypt. the mace head and other artifacts enable us to know about him

King Narmer or Menes

The story of the rule of Menes is etched in raised relief in a palette discovered in 1898 by archeologist James Quibell in the Upper Egyptian city of Nekhen(Today's Hierakonpolis). The palette, which is shaped like a shield, dates to as long ago as 3200 B.C. It holds one of the oldest known document about Menes. The Narmer palette is one of the most famous and ambitious commemorative stone objects for the period just before Egypt's first Dynasty. On the two palettes, Narmer is shown wearing the White Crown of Upper Egypt, smites the defeat enemy. The scene is labelled from above by a group which shows a falcon holding a rope leading from a man's head. This head is combined with a "land" sign and papyrus plants to make a personification of Lower Egypt. On the second side, which is the opposite side side, Narmer is wearing the Red Crown of Lower Egypt and accompanied by standards and servants, reviews the slain enemy beside his ship.

Narmer showed his genius in many ways. He was by far much more acquainted with hydrostatics and hydraulic engineering more than the modern world did in the 1900s. The diverting of the course of the Nile was done with degree of skill and precaution that still baffles us to this day. The river flowed entirely along the sandy ridge of hills which skirts Egypt on the other side of Libya. Narmer-Menes, however, by banking up the river at the bend which forms about a hundred furlongs south of Memphis, laid the ancient channel dry, while he dug a new course for the river halfway between the two lines of the hills. To this day, the elbow which the Nile forms at the point where it is forced aside into the new channel is guarded with the greatest care by the Persians, and strengthened every year. of Lower and Upper Egyptian kingdoms, and created the first nation-state. pastoralists(Herodotus)

Menes is credited with the unification and has been linked to the crushing of Northern territories tribes and hordes of Euro-Asian Barbarians. These tribes were a source of great agitation for the Egyptians. Attracted by the wealth of the southern inhabitants, these tribes continuously raided their settlements; consequently travel, travel was becoming a dire undertaking. Historically, these Tamahu, as the Egyptians called them, were described as having white skin, red to blond hair, and blue eyes.(Rosalie Davis) In the Egyptian language, "Tama" means people created and "Hu" is white, light or ivory.(Gerald Massey)

King Senwosret I

King Senwosret took office after his father was assassinated, some speculate, by his harem when he was out was fighting in Libya, that he quickly and swiftly left the campaign and went home, where he got into action by executing the plotters and making his public will for everyone to see, and it was called "Instructions of Amenemhet and is a classic piece of Egyptian Literature. It was during his reign that literature and craftsmanship was at it peak. His father was , Amenemhet I was a leader during the a significant rise in Kemet's international power and influence. Ka-Kepra-Re Sen Wosret is the African king who is mentioned in the ancient Greek legends, 'King Kecrops'.

'Kecrops is important and that he was said by the Greeks to be the founder of Greek city-state, Athens. The sphere of power and influence included not only the Red Sea, up to as far as Punt, it also included what today we call the Mediterranean, Libya, Palestine, Syria, Crete, the Aegean Islands, and even the mainland of Greece itself. Sen Wosret inherited this legacy(Bernal, '87; Kamil, '76) By the time he was in his early twenties, the politics had not changed much, and he secured the country like his father by guarding the south border with fortresses and watching the mobile Libyans clans in the north-west. The expeditions he had sent out brought back valuable minerals and for the first time the oases in the western desert were explored

Senwosret eventually captured Lower Nubia and built over a dozen fortresses as far as south as the second cataract the large stronghold at Buhen, now lost forever under the water of Lake Nasser. He expanded the Osiris religion and built monuments in every cult city in Egypt. He remodeled the temple of Khentiamentiu and Osiris at Abydos and constructed two new shrines at Karnak and Heliopolis. In Heliopolis he erected two 20 meter (121) tons red granite obelisks for the Jubilee of this 30 years in office. One of the pair remains the oldest standing obelisk in Egypt. He built his pyramids at Lisht close to Fayum basin, and today it's just in ruins.

Pharaoh Ahmose The Great

Egypt had been defeated at the end of the Second Intermediate period by the superior Nomadic Semites forces from Canaan and Syria used a new weapon, the chariot and these foreigners were called the Hyksos. The Hyksos occupied the north part of Egypt, enslaved the Egyptians brutally. The Hyksos worshiped a God called Set(Satan) who was the equivalent of to their God(s). The Hyksos used the Egyptian slave labor to build their new city known as Avaris. Pharaohs like Seqenera were the earliest patriots of resisting the Hyksos, and this was made possible by the rise of the princes of Thebes, who managed to keep the south of Egypt under their control. He conquered the Libu people of the western Nubia and Kush. He reorganized and built their army, and improved their weapons and even used chariots. After Pharaoh Seqenera was slain in battle, it was left to two great brothers, Prince Ka Mose and Prince Ahmose to pursue the war of liberation against the Hyksos.

Pharaoh Ahmose resumed the war of liberation against the Hyksos or 'Shepherd Kings' early in his reign. He crushed the foreigners' allies in Middle Egypt and, advancing down the Nile River, he captured Memphis, the traditional capital of Egypt, near modern Cairo. While his mother ran the government in Thebes, near modern Luxor, he undertook a waterborne operation against Avaris, The Hyksos Capital, in eastern delta followed by a land siege. When a rebellion flared in Upper Egypt, he hastened upriver to quell the uprising, while the queen mother Ahhotep helped to contain it.. Having put down the uprising, he captured Avaris and then pursued the enemy to Sharubna, A Hyksos stronghold in Palestine, which was reduced after a three-year siege. He went on to conquer Sinai pushing towards the final destruction of the Hyksos. He went on to prepare and conquer Canaan, Byblos and the middle Eastern regions that posed a threat to Egypt.

Before advancing into Palestine, Ahmose, in three campaigns, advanced into Nubia, whose ruler was an ally of the Hyksos. The rich gold mines of the south provided another incentive for Ahmose's expansion into Nubia. After his borders were secure, Ahmose established an administration loyal to him in Egypt and granted lands to distinguished veterans of his campaigns and to members of the royal family. He reactivated the copper mines at Sinai and resumed trade with the cities of the Syrian coast, as attested by inscriptions recording the use of cedar found in Syria and by the rich jewelry from his reign. After that, he pursued the Hyksos to Sharubna, a Hyksos stronghold in Palestine and conquered them. Egypt became a major power and rose again to be a world force. During Ahmose's reign the temples that he built were for the gods, Ptah, Amon, Montu and Osiris. He restored neglected temples, erected chapels for his family, and planned more ambitious works, but he died soon afterward, leaving a prosperous and united Egypt.

Hatshepsut

Hatshepsut was the daughter of Thutmose I, who had ruled for 13 years during which he expanded the frontiers of Egypt as far as the most western part of the Euphrates river. He increased the wealth of his empire, as those lands were very productive. Thutmose I was also responsible for building The Valley of the Kings, where he and other pharaohs were buried. Thutmose wished that when he died, Hatshepsut succeeded him. But Vizier Ineni (builder/architect of the Valley of the Kings) would not have a woman rule the empire. He promoted a weak and fledgling Thutmose II, who was the son of Thutmose I, but begat of a secondary wife. He was Hatshepsut's half brother.

Hatshepsut was married off to Thutmose II, her half brother. It was a hard blow to her for she was raised as a pharaoh and wanted to fulfill her father's wishes. Thutmose II was a very weak man and in bad health. He died three years later, but he had a son with a concubine called Thutmose III. Since Thutmose III was still a child and could not rule, Hatshepsut came into power. She got the power that were granted both to men and women. She dressed like a Pharaoh and used their false beard too. Hatshepsut of ancient Egypt was the greatest female ruler of all time. Among those whom she dominated was her brother, Thutmose III, "The Napoleon of Far Antiquity". She was the first woman in history to challenge the supremacy of the male, and arrayed against her was a 3000 years of masculine tradition. She lived 150 years before Tutankhamen, or 3,500 years, in our time line.

When her father was king, he was suddenly stricken with paralysis, and Hatshepsut became his chief aide. She was so efficient that Thutmose I entrusted her with the management of the kingdom and made her co-ruler. She and Thutmose III fought some serious wars which eventually left Hatshepsut had to compromise and marry Thutmose III, whom she eventually sidelined and went on to build temples, she restored cities devastated by wars. In Thebes, her city, she built temples and obelisks decorated with gold and silver.

Hatshepsut sent expeditions to distant lands, one of which was Punt. Punt was the traditional home of the earliest Egyptians and was located somewhere in East Africa. This mission was entrusted to Hehusi, the unmixed African who is spoken of in her inscriptions as "Prince Chancellor, First Friend, Wearing the Collar"; Senmut, the architect and Thutiy, her treasurer. They left with five vessels of about 300 tons each, and returned with gold, myrrh, incense, incense bearing trees, strange animals, and other products of that region. The full story of this expedition may be read on the walls of her temple at Deir-el-Bahari.

When she died, her husband Thutmose III, succeeding the throne, killed off her friends, defaced her inscriptions, chipped her features from her portraits, and walled in her obelisks, doing all with such thoroughness that she was forgotten for 300 years. Hatshepsut's wish was to live in memory of mankind. To the Egyptian, that was true immortality and her story, written is still fresh and fascinating now as when it was in her life thirty-five centuries ago.

Thutmose III

He was the mightiest conquerer and administrator of Far East Antiquity and was a son of Thutmose I and a slave woman Isis or Asnut. He had a handicap of birth, but he forged ahead of those born noble and won supreme power not only in Egypt, but in the then known world was during his reign that Kemet reached the peak of its imperial power, when Asia had yet to develop its great civilization. He became known as the Napoleon of Far Antiquity. His early bid for power failed in the long contest for the throne with Hatshepsut, his sister, for whom he proved no match. At one time, Thutmose III's army numbered nearly 700,000 men (Steindorff and Steele, '57). Kemet embarked upon a phase of imperialism because of the invasion of the Hyksos or 'Shepherd Kings', whom he ousted. It sought to establish a buffer to thwart further attempts at invasion. The rule of Thutmose III reached all the way to the Aegean, to mainland Greece right up to the Euphrates River. He, like all the other Thutmose Kings, followed the diplomatic practice of marrying Asian wives, daughters of foreign kings, as extra wives. Thutmose had 3 Asian wives.

Neither became his Great Royal Wife. With the exception of Akhenaton and Thotmes IV, who married the daughter of the King of Mitanni, no Egyptian King took foreign wives as their Great Royal Wife. This was because the African Custom was the royal blood-line ran through the female or the queen, the Great Royal Wife

Thotmes III brought back to Egypt the kings of other nations to grace his triumphs, and such wealth of golden thrones, royal chariots, gold, jewels, gold and silver vessels and cattle as had never been seen before in Egypt. It is on record that in his seventieth year, Africans from Nubia brought him a tribute of 1570 pounds of gold from Waiwat alone.

He was utterly fearless, and it is said he once attacked an elephant in battle single-handed. The beast was about to seize him when his general, Amenemhab, struck off its trunk with a blow of his sword and saved his life. The rule of Thotmes III was unlike many conquerors of antiquity because he showed mercy and spared the defeated nations, instead of putting the old and decrepit to the sword. Breasted writes:

"His character stands with more color and individuality than that of any other king of early Egypt, save Akhnaton. We see the man of tireless energy unknown in any Pharaoh before or since; the man of versatility designing exquisite vases in a moment of leisure; the lynx-eyed administrator who launched his armies upon Asia with one hand and with the other crushed the extortionate tax-gatherer. ... While he was proud to leave a record of his unparalleled achievements, Thotmes III protests more than once his deep respect for the truth in so doing. ... His reign marks an epoch not only in Egypt but in the whole east as we know it in his age.

Never before in history had a single brain wielded the resources of so great a nation and wrought them into such centralized permanence and at the same time mobile efficiency, that for years they could be brought to bear with incessant impact as a skilled artisan manipulates a 100-ton forge hammer. Although the figure is inadequate unless we remember that Thotmes III forged his own hammer. The genius which rose from an obscure priestly office to accomplish this for the first time in history reminds us of an Alexander or Napoleon. He built the first real empire and is thus the first character possessed of universal aspects, the first world hero.

From the fastness of Asia Minor, the marshes of the upper Euphrates, the Islands of the sea, the swamps of Babylonia, the distant shore of Libya, the Oases of the Sahara, the terraces of Somali Coast and the upper cataracts of the Nile, the princes of his time rendered tribute to his greatness. He thus made not only a world-wide impression upon his age, but an impression of a new order. His commanding figure, towering like an embodiment of righteous penalty among the trivial plots of the petty Syrian dynasts, must have clarified the atmosphere of oriental politics as a strong wind drives away miasmic vapors.

The inevitable chastisement of his strong arm was held in awed remembrance by the men of Naharin for three generations. His name was one to conjure with for centuries after his empire had crumbled to pieces. It was placed on amulets as a word of power."

Thotmes III died at the age of eighty-two. He built many temples. One of his obelisks was taken to Central Park, New York City; another was set up on the Thames Embankment in London. And so in death, across the ages, King Thotmes III, The Great, rules in spirit in four major cities in the world, Constantinople, Rome, London and New York.

Piankhy - King of Ethiopia and Conquerer of Egypt

King Piankhy of Nubia watched his tribute of gold, cattle, slaves, and fighting men floating down the Nile to his overlord. For more than 1800 years his country had been dominated by Egypt, which drew from it much of her gold and most of her fighting men. Now he decided that when tribute was net due, he was going to be the receiver, not the giver.

Piankhy was the son of Kashta and he ascended to the throne of the Nubian-Egyptian nation.

Ethiopia was in a flourishing state, and the Ethiopian kings had a certain claim to the throne of Egypt. Piankhy of Nepata, therefore, set out to enforce the claim, and he left a detailed account of his invasion..."(Dr. Murray). During his time on the throne, he had been strengthening his power. When his plans were ready, Piankhy started out on the conquest of the world's then mightiest power. His fleet and transports were so numerous that they stretched for miles down the river. As he advanced, he captured all small towns, sacrificing to the gods of Nubia on their altars, until he arrived at the first fortress.

Following this service of devotion and charge of valor, Piankhy and his legions sailed down the Nile to either augment his forces already in the Middle of Egyptian Townships - but under siege - or to overpower additional, key metropolises of Egypt. Governor Pefnefdebast of Heracleopolis was relieved that he was not killed and he prostrated himself before his conqueror. Further down the river, another princeling - Osorken, King of Babustis - also knelt and paid homage to the regal Ethiopian and proclaiming his desire to look upon the beauty of his majesty and sniffed the ground before Piankhy.

As a warrior-king, Piankhy could - and did, when events demanded it - strike swiftly and ruthlessly, although he certainly was no vandal chieftain, killing wantonly or wreaking havoc in his wake simply to establish a name that was feared near and far. For example, when he became monarch of Egypt he protected rather than laid to waste its treasure-swollen temples, and his display of humanity and passion for justice tempered with mercy astonished and pleased his opponents. Ethiopia's great and well-trained army of black warriors and his own good behavior and his troops caused the Egyptians to regard him almost.... (as) a protector from Assyria and Libya.

Success after success soon put Piankhy in control of all Egypt and the East African gladiator became the ruler of a commonwealth which stretched from the shores of the Mediterranean to the borders of modern Ethiopia - almost one quarter of the African Continent. He loved women (Had at least seven wives) and horses. The Libyan Viceroy offered him spirited, powerful steeds. His horses, when excavators found them, were buried standing clad in full battle attire facing the south. He appointed a vassal prince and made the citizenry happy and peaceful and Piankhy controlled the fiscal and military power, that is, it remained in the hands of the Ethiopians. His decisive and speedy mastery of Egypt showed him to be a man of great physical stamina, ready decision and quick mental power. As a military tactician, in the assault of Memphis alone, he earned a high place among the battlefield strategists of all time. A man of action, a soldier with a sense of humanity, a ruler who governed in the interests of the people, Piankhy's quality of character have assured him a place of high honor among the monarchs of man's early civilized state.

The rulers of Egypt reviewed above had a sense of humanity, mercy, compassion and development of their people at all costs. They worked very hard for the defenses of their people and lands; they liberated themselves from oppressive foreigners; they rebuilt their temples, and built new ones; they built large and strong armies; they did all they could do to maintain the over 4000 years of consistent and unbroken rule of about twenty-something dynasties. We will be looking at the achievement of different Pharaohs throughout the existence of Egyptian Dynasties. Sometimes their deeds read like a fairy tale, and yet, it all happened and it is what we can learn from them how to deal with war, peace and development of cities and humanity and our spiritual well-being, for our 'modern' civilizations.

King Piye, The Bull Ruler of Egypt

Piye's triumphant return south is not recorded, although it is assumed that he some time in Thebes. It is possible that the princesses Shepenwepet and Mutirdis were dedicated to the service of the Theban deities at this time, rather than on the northwards journey. Piye had doubtless bought architects and sculptors from Egypt. The timber and treasures he had received from the defeated rulers went towards the aggrandizement of the Kushite sanctuary which was now adorned with statuary brought from the older temples of Nubia.

By the time the Egyptian twenty-fifth dynasty rolled around, there once-all-powerful domain of the Pharaohs was not what it used to be. The New Kingdom was still a dominant civilization with an advanced culture filled with mummies, pyramids, and animal god-heads, but these were a far-cry from the days of the rule of Ramses II, with his war chariots, or Thutmose III giant obelisks. These dynasties fell because of ineffective leadership, general political in-fighting, and the centuries old civilization crumpled into several smaller kingdoms ruled by some petty despots.

Out of these divided nomes arose a tyrant. It was during tis time of his rule that Tefnakht came up with the idea of unifying Egypt. He raised a mighty army and went about plundering ities along the Nile, and his enemies surrendered without giving up a fight. this raised Tefnakht on is way to being the supreme ruler of Egypt. As a ruler, he was not satisfied with the subjugation of the lesser cities of the Nile, and his need was going to be satiated by conquering all places that needed to be conquered. After he unified Egypt and all were subjected to his rule, he diced to march his armies south and invaded the Nubian Kingdom for some reason.

What he failed to realize, Tefnakht, was that Nubia, an ancient Kingdom that existed in the northern part of Sudan as very powerful indeed., and they never took kindly to some King trying to conquer them. As a matter of fact, the Nubians had been for millennium had been conquering and bashing heads and they were a hardcore civilization no one wanted to tangle with in war.. Tefnakht overlooked that and marched his armies into the the domain of the Kushite, where he came face to face with the Bull of Kush, Piye. By then he had been ruling for some twenty years and was known to be pious and just and an honorable ruler.

When he heard that Tefnakht was coming to attack him, made sacrifices in the name of the god Amon.. Piye went out to face combat of a coalition of three kings and five princes loyal to the king of Egypt, and defeated them soundly. The enemy nobles and commanders lost their armies, fled the filed and ran off to their castles. To finnish his conquering streak, Piye went around one by one besieging them until, in his words, they "exuded the stench of decomposition". Piye went about conquering everything he could find his strategy was basically just to surround a city and demand that the submit to him, and when they did, he would march in, plunder their treasury and left.

If they crossed him, , as was the case of the Egyptian metropolis of memphis, he would destroy their army, smash their navy and sacked the city by tearing down the walls,. He never encouraged his army to pillage, and rape, and he never ruthlessly killed the peasants to prove his benevolence as a King. Piye chased Tefnakht out of his city and as Tefnakht sued for peace reportedly to have said: "Be gracious! I cannot see your face in the days of shame; I cannot stand before your flame, I dread your grandeur." After making himself a Pharaoh, Piye bailed out and headed back home to Nubia. He spent the rest of his days living in his giant palace, and never set his foot in Egypt again. He ruled Egypt benevolently and lived in Nubia, carved out his story on a giant stone stele, and was buried in a pyramid. Piye's son went on to arrest Tefnakht's son and burnt him on a stake.



Rameses II



Rameses-With half his army in flight, Rameses found himself alone. With only his bodyguard to assist him, he was surrounded by two thousand five hundred Hittite chariots. | Source

Pharaoh Rameses II (1279-1213 BC)

Rameses II (19th dynasty), son of Seti I, was around thirty years old when he became king of Egypt - and then reigned for 67 years. He had many wives, among them some of his own near relatives, and was the father of about 111 sons and 51 daughters.

As was usual in those days, the threat of foreign aggression against Egypt was always at its greatest on the ascension of a new Pharaoh. Subject kings no doubt saw it as their duty to test the resolve of a new king in Egypt. Likewise, it was incumbent on the new Pharaoh to make a display of force if he was to keep the peace during his reign. Therefore, in his fourth year as pharaoh, Rameses was fighting in Syria in a series of campaigns against the Hittites and their allies. The Hittites, however, were a very strong foe and the war lasted for twenty years.

On the second campaign, Rameses found himself in some difficulties when attacking "the deceitful city of Kadesh". This action nearly cost him his life. He had divided his army into four sections: the Amun, Ra, Ptah and Setekh divisions. Rameses himself was in the van, leading the Amun division with the Ra division about a mile and a half behind. He had decided to camp outside the city - but unknown to him, the Hittite army was hidden and waiting. They attacked and routed the Ra division as it was crossing a ford.

With the chariots of the Hittites in pursuit, Ra fled in disorder - spreading panic as they went. They ran straight into the unsuspecting Amun division. With half his army in flight, Rameses found himself alone. With only his bodyguard to assist him, he was surrounded by two thousand five hundred Hittite chariots.

The king, realising his desperate position, charged the enemy with his small band of men. He cut his way through, slaying large numbers as he escaped. "I was," said Rameses, "by myself, for my soldiers and my horsemen had forsaken me, and not one of them was bold enough to come to my aid."

At this point, the Hittites stopped to plunder the Egyptian camp - giving the Egyptians time to regroup with their other two divisions. They then fought for four hours, at the end of which time both sides were exhausted and Rameses was able to withdraw his troops.

In the end neither side was victorious. And finally - after many years of war - Rameses was obliged to make a treaty with the prince of the Hittites. It was agreed that Egypt was not to invade Hittite territory, and likewise the Hittites were not to invade Egyptian territory. They also agreed on a defence alliance to deter common enemies, mutual help in suppressing rebellions in Syria, and an extradition treaty.

Thirteen years after the conclusion of this treaty in the thirty-fourth year of his reign, Rameses married the daughter of the Hittite prince. Her Egyptian name was Ueret-ma-a-neferu-Ra: meaning "Great One who sees the Beauties of Ra".

Although brave in battle, Rameses was an inept general - and I wonder how Thutmose III would have dealt with the Hittites. Maybe Rameses also pondered this because he spent the rest of his life bolstering his image with huge building projects. His name is found everywhere on monuments and buildings in Egypt and he frequently usurped the works of his predecessors and inscribed his own name on statues which do not represent him.

The smallest repair of a sanctuary was sufficient excuse for him to have his name inscribed on every prominent part of the building. His greatest works were the rock-hewn temple of Abu Simbel, dedicated to Amun, Ra-Harmachis, and Ptah; its length is 185 feet, its height 90 feet, and the four colossal statues of the king in front of it - cut from the living rock - are 60 feet high. He also added to the temple of Amenhotep III at Luxor and completed the hall of columns at Karnak - still the largest columned room of any building in the world.

Although he is probably the most famous king in Egyptian history, his actual deeds and achievements cannot be compared with the great kings of the 18th dynasty. He is, in my opinion, unworthy of the title 'Great'. A show-off and propagandist, he made his mark by having his name, like a graffiti artist, inscribed on every possible stone. Whereas kings such as Thutmose III left a stronger and more dynamic Egypt, after Rameses death Egypt fell into decline. Luckily for Egypt, her prestige and pre-eminence as a world superpower was such that this process took a long time. Only one other king, Rameses III (1184 - 1153 BC), was able to temporarily halt this process.



Dynasties of Ancient Egypt

All years (rightmost column) are [BC \(BCE\)](#)

Early

First Dynasty	I	c. 3150–2890
Second Dynasty	II	2890–2686

Old Kingdom

Third Dynasty	III	2686–2613
Fourth Dynasty	IV	2613–2498
Fifth Dynasty	V	2498–2345
Sixth Dynasty	VI	2345–2181

First Intermediate

Seventh and Eighth Dynasties	VII/VIII	2181–2160
Ninth Dynasty	IX	2160–2130
Tenth Dynasty	X	2130–2040
Early Eleventh Dynasty	XI	2134–2061

Middle Kingdom

Late Eleventh Dynasty	XI	2061–1991
Twelfth Dynasty	XII	1991–1803
Thirteenth Dynasty	XIII	1803–1649
Fourteenth Dynasty	XIV	1705–1690

Second Intermediate

Fifteenth Dynasty	XV	1674–1535
Sixteenth Dynasty	XVI	1660–1600
Abydos Dynasty		1650–1600
Seventeenth Dynasty	XVII	1580–1549

New Kingdom

Eighteenth Dynasty	XVIII	1549–1292
Nineteenth Dynasty	XIX	1292–1189
Twentieth Dynasty	XX	1189–1077

Third Intermediate

Twenty-first Dynasty	XXI	1069–945
Twenty-second Dynasty	XXII	945–720
Twenty-third Dynasty	XXIII	837–728
Twenty-fourth Dynasty	XXIV	732–720
Twenty-fifth Dynasty	XXV	732–653

Late Period

Twenty-sixth Dynasty	XXVI	672–525
Twenty-seventh Dynasty (1st Persian Period)	XXVII	525–404
Twenty-eighth Dynasty	XXVIII	404–398
Twenty-ninth Dynasty	XXIX	398–380
Thirtieth Dynasty	XXX	380–343
Thirty-first Dynasty (2nd Persian Period)	XXXI	343–332

Ptolemaic (Hellenistic)

Argead Dynasty	332–305
Ptolemaic Kingdom	305–30

https://ipfs.io/ipfs/QmXoybizjW3WknFiJnKLwHCnL72vedxjQkDDP1mXWo6uco/wiki/Thirtieth_dynasty_of_Egypt.html

Egyptian - Gods and Goddesses 🌿

Name	Title	Type
<u>Aker</u>	God of the horizon.	God
<u>Ammit</u>	Goddess of the Underworld.	Goddess
<u>Amun</u>	God of Winds.	God
<u>Amunet</u>	Primordial goddess	Goddess
<u>Andjety</u>	Patron God of Andjet.	God
<u>Anhur</u>	God of War.	God
<u>Anput</u>	Goddess of the 17th Nome.	Goddess
<u>Anti</u>	Hawk god of Upper Egypt.	God
<u>Anubis</u>	God of the dead and ruler of the underworld.	God
<u>Anuket</u>	Goddess of the Nile River.	Goddess
<u>Apedemak</u>	Lion-headed warrior God.	God
<u>Apep</u>	God of Evil, darkness and choas.	God
<u>Apis</u>	Bull God.	God
<u>Arensnuphis</u>	Nubian God	God
<u>Ash</u>	God of oases and the vineyards of the western Nile Delta.	God
<u>Aten</u>	Creator God and Aspect of Ra.	God
<u>Atum</u>	God of Creation.	God
<u>Babi</u>	Baboon god associated with death and virility.	God
<u>Banebdjedet</u>	Ram god of fertility.	God
<u>Ba-Pef</u>	God of the Underworld.	God

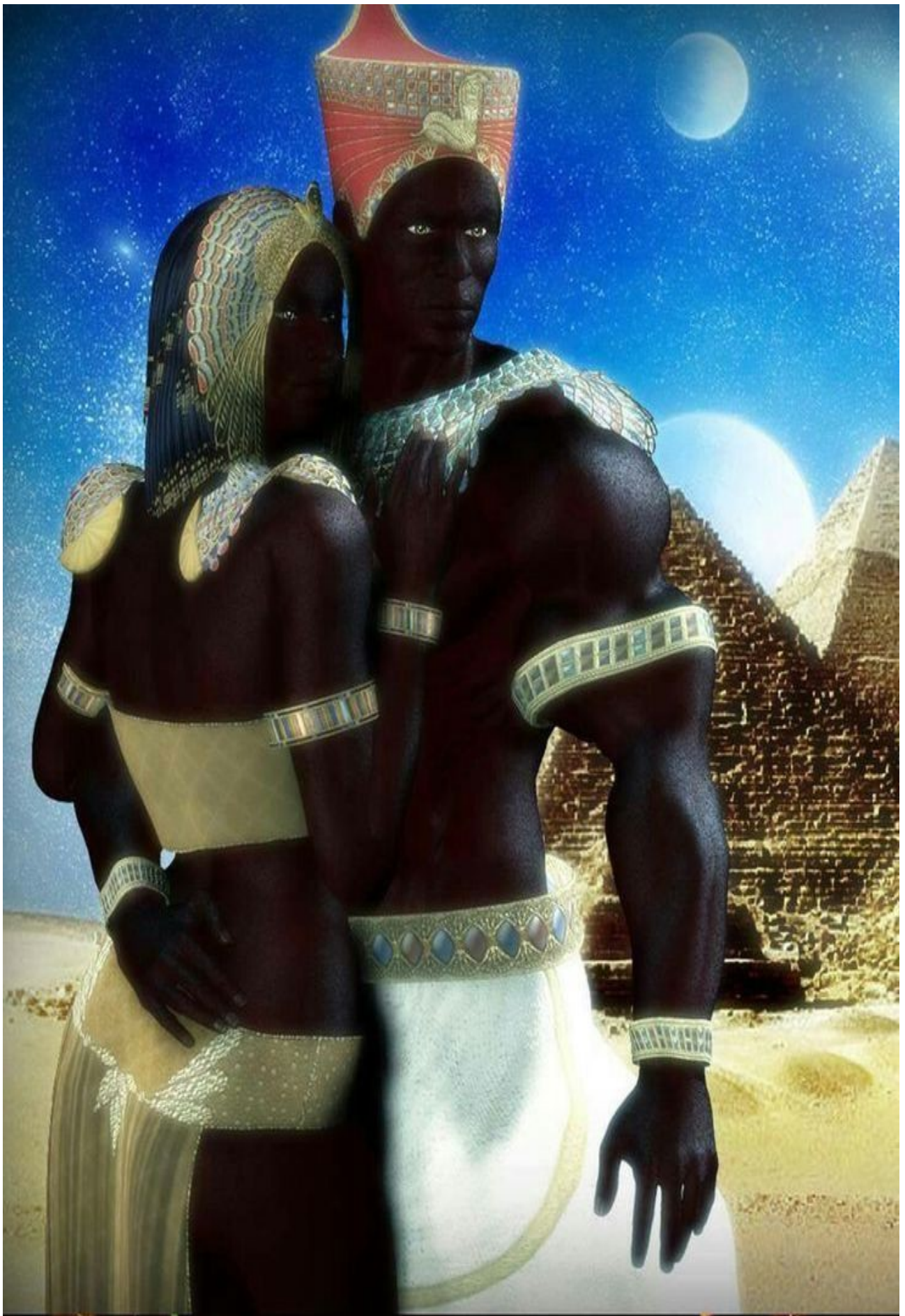
<u>Bast</u>	Goddess of Cats, Lower Egypt, the sun and the moon.	Goddess
<u>Bat</u>	Cow goddess who gave authority to the king.	Goddess
<u>Bata</u>	Bull God.	God
<u>Bes</u>	God of households.	God
<u>Chenti-cheti</u>	Crocodile god.	God
<u>Dedun</u>	God of Incense	God
<u>Geb</u>	God of the Earth.	God
<u>Ha</u>	God of the western deserts.	God
<u>Hapi</u>	God of the annual flooding of the Nile.	God
<u>Hathor</u>	Cow-goddess of the sky, fertility, love, beauty, and music.	Goddess
<u>Hatmehit</u>	Fish Goddess.	Goddess
<u>Hauhet</u>	Goddess and the female personification of infinity or eternity.	Goddess
<u>Heka</u>	God of magic	God
<u>Hemsut</u>	Goddess of fate and protection	Goddess
<u>Heqet</u>	Goddess of childbirth and fertility	Goddess
<u>Heryshaf</u>	Ram God Ruler of Riverbanks	God
<u>Horus</u>	God of war, sky, and protection.	God
<u>Huh</u>	Deification of eternity	God
<u>Iabet</u>	Goddess and personification of the East.	Goddess
<u>Iah</u>	God of the moon	God
<u>Iat</u>	Goddess of milk, nurturing and childbirth	Goddess

<u>Ihy</u>	God of Sistrum Playing.	God
<u>Imentet</u>	Goddess of the necropolis west of the Nile.	Goddess
<u>Imhotep</u>	God of medicine and healing.	God
<u>Ipy</u>	Mother Goddess.	Goddess
<u>Isis</u>	Goddess of magic, motherhood and fertility.	Goddess
<u>Iusaaset</u>	Primal goddess, the grandmother of all of the deities.	Goddess
<u>Kauket</u>	Goddess of Darkness.	Goddess
<u>Kebechet</u>	Goddess of embalming liquid and purification.	Goddess
<u>Khepri</u>	God of rebirth and the sunrise.	God
<u>Kherty</u>	Earth God and a God of the underworld	God
<u>Khnum</u>	God of creation and the waters.	God
<u>Khonsu</u>	God of youth and the moon.	God
<u>Kneph</u>	A creator deity	God
<u>Kuk</u>	Male personification of darkness.	God
<u>Maahes</u>	God of war and weather.	God
<u>Ma'at</u>	Goddess who personified the order and balance of the universe.	Goddess
<u>Mafdet</u>	Goddess who protected against snakes and scorpions	Goddess
<u>Mandulis</u>	Sun God of Lower Nubia	God
<u>Menhit</u>	Goddess of War.	Goddess
<u>Meret</u>	Goddess associated with rejoicing, singing, and dancing	Goddess
<u>Meretseger</u>	Cobra-goddess of tomb builders-protector of royal tombs.	Goddess

<u>Meskhenet</u>	Goddess of childbirth.	Goddess
<u>Min</u>	God of procreation and fertility	God
<u>Mnevis</u>	The sacred bull of Heliopolis	God
<u>Monthu</u>	Falcon god of war.	God
<u>Mut</u>	Mother goddess	Goddess
<u>Nefertem</u>	God of healing and beauty	God
<u>Nehebkau</u>	Guardian of the Duat.	God
<u>Neith</u>	Goddess of creation, war, and hunting.	Goddess
<u>Nekhbet</u>	Vulture goddess, patron of pharaohs and Upper Egypt	Goddess
<u>Neper</u>	God of grain	God
<u>Nephthys</u>	Goddess of death, night, and lamentation.	Goddess
<u>Nu</u>	God of the promordial waters.	God
<u>Nut</u>	Goddess of the sky and heavens	Goddess
<u>Osiris</u>	God of Vegetation, Fertily and the afterlife.	God
<u>Pakhet</u>	Goddess of War	Goddess
<u>Petbe</u>	God of revenge.	God
<u>Ptah</u>	Creator God.	God
<u>Ra</u>	God of the Sun.	God
<u>Rem</u>	Fish God	God
<u>Renenutet</u>	Goddess of nourishment and the harvest.	Goddess
<u>Satet</u>	Goddess of war, hunting, fertility, and the flooding of the Nile River.	Goddess

<u>Sekhmet</u>	Goddess of the sun, destruction, pestilence, and war	Goddess
<u>Serket</u>	Scorpion Goddess of healing.	Goddess
<u>Seshat</u>	Goddess of writing, astronomy, astrology, architecture, and mathematics.	Goddess
<u>Set</u>	God of the Desert and Storms.	God
<u>Shed</u>	Protective and Saviour deity	God
<u>Shezmu</u>	God of execution, slaughter, blood, oil, and wine.	God
<u>Shu</u>	God of the Wind and Air.	God
<u>Sobek</u>	Crocodile God of the Nile.	God
<u>Sopdet</u>	Goddess of Fertility and the personification of Sothis	Goddess
<u>Taweret</u>	Hippopotamus Goddess of pregnant women.	Goddess
<u>Tefnut</u>	Goddess of moisture, moist air, dew, and rain.	Goddess
<u>Tenenet</u>	Goddess of beer.	Goddess
<u>Thoth</u>	God of Magic, Learning and Scribes.	God
<u>Unut</u>	Snake Goddess	Goddess
<u>Wadjet</u>	Snake goddess and protector of Lower Egypt.	Goddess
<u>Wadj-wer</u>	Fertility God	God
<u>Weneg</u>	Sky and Death God	God
<u>Wepwawet</u>	Jackal god of warfare and hunting.	God
<u>Werethekau</u>	Goddess of supernatural powers.	Goddess
<u>Wosret</u>	Guardian Goddess of Thebes.	Goddess







Egyptian Gold.

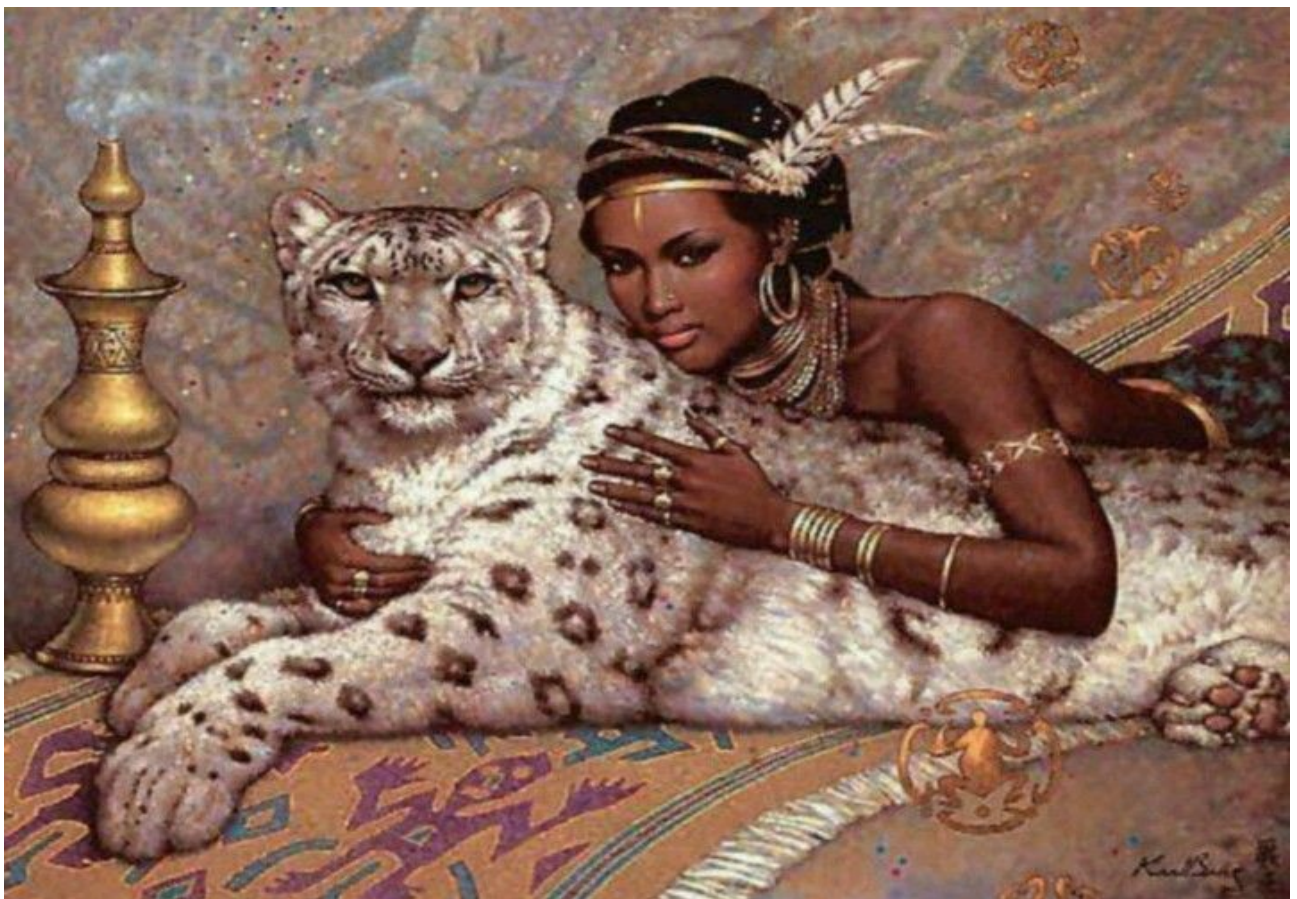


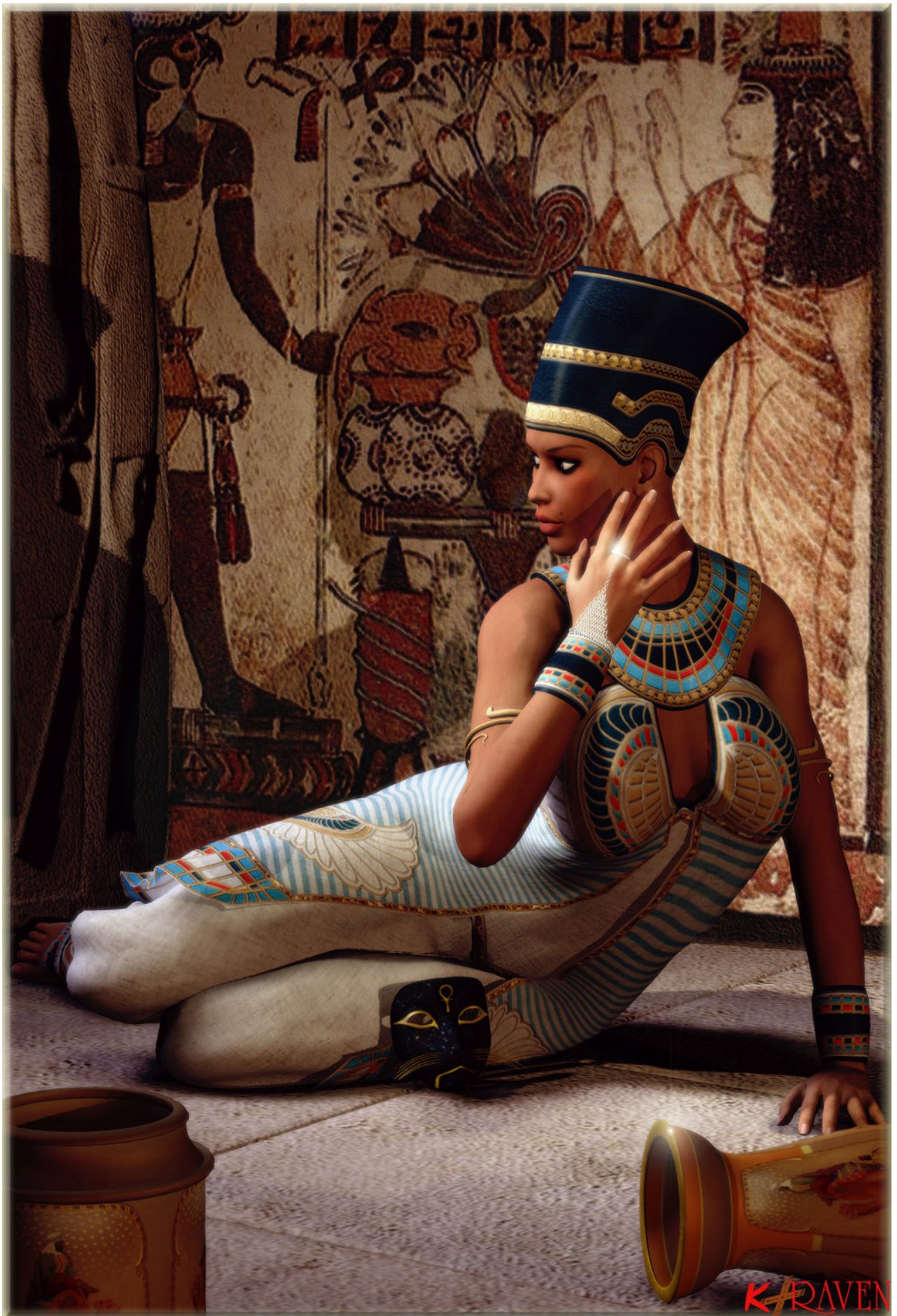












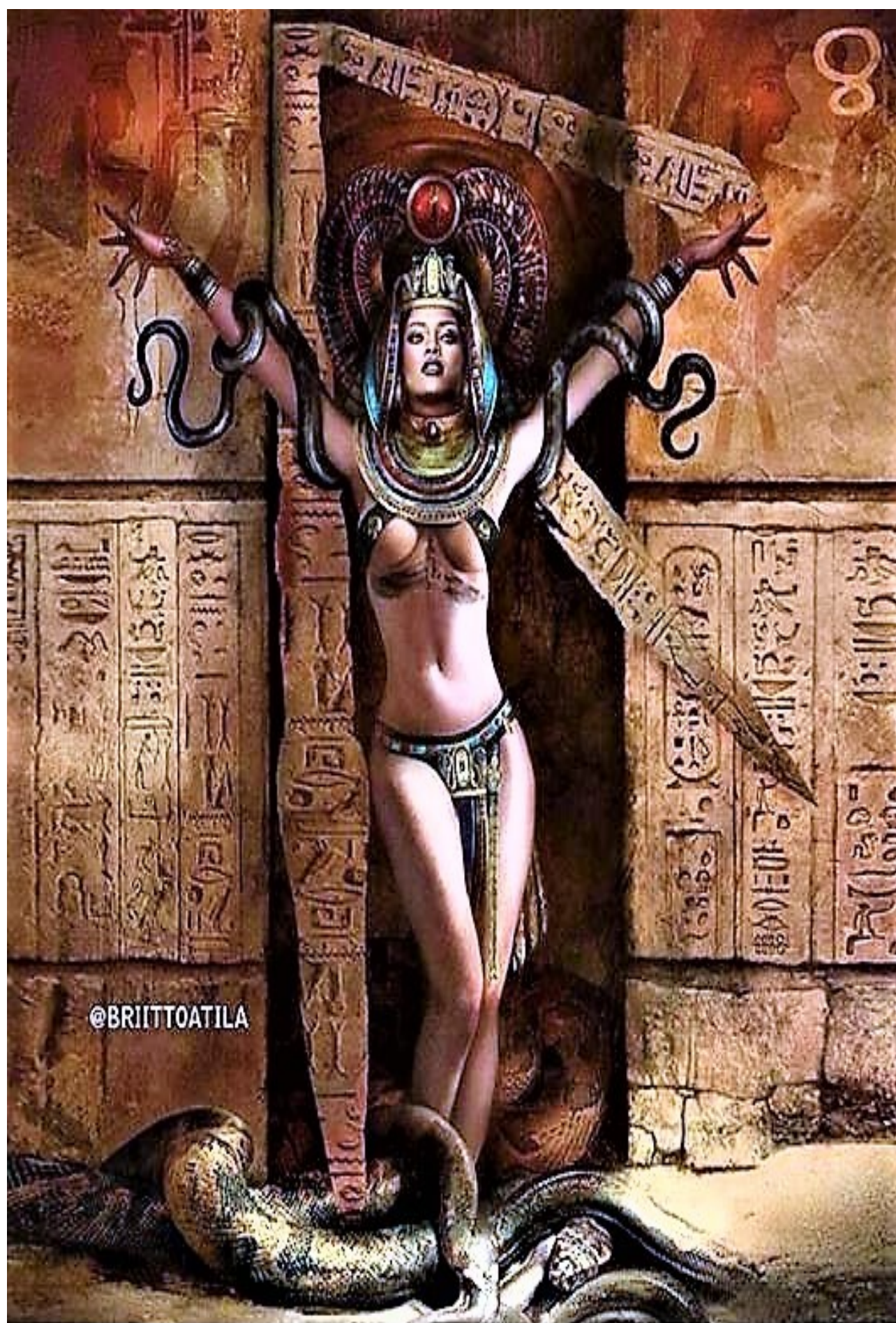
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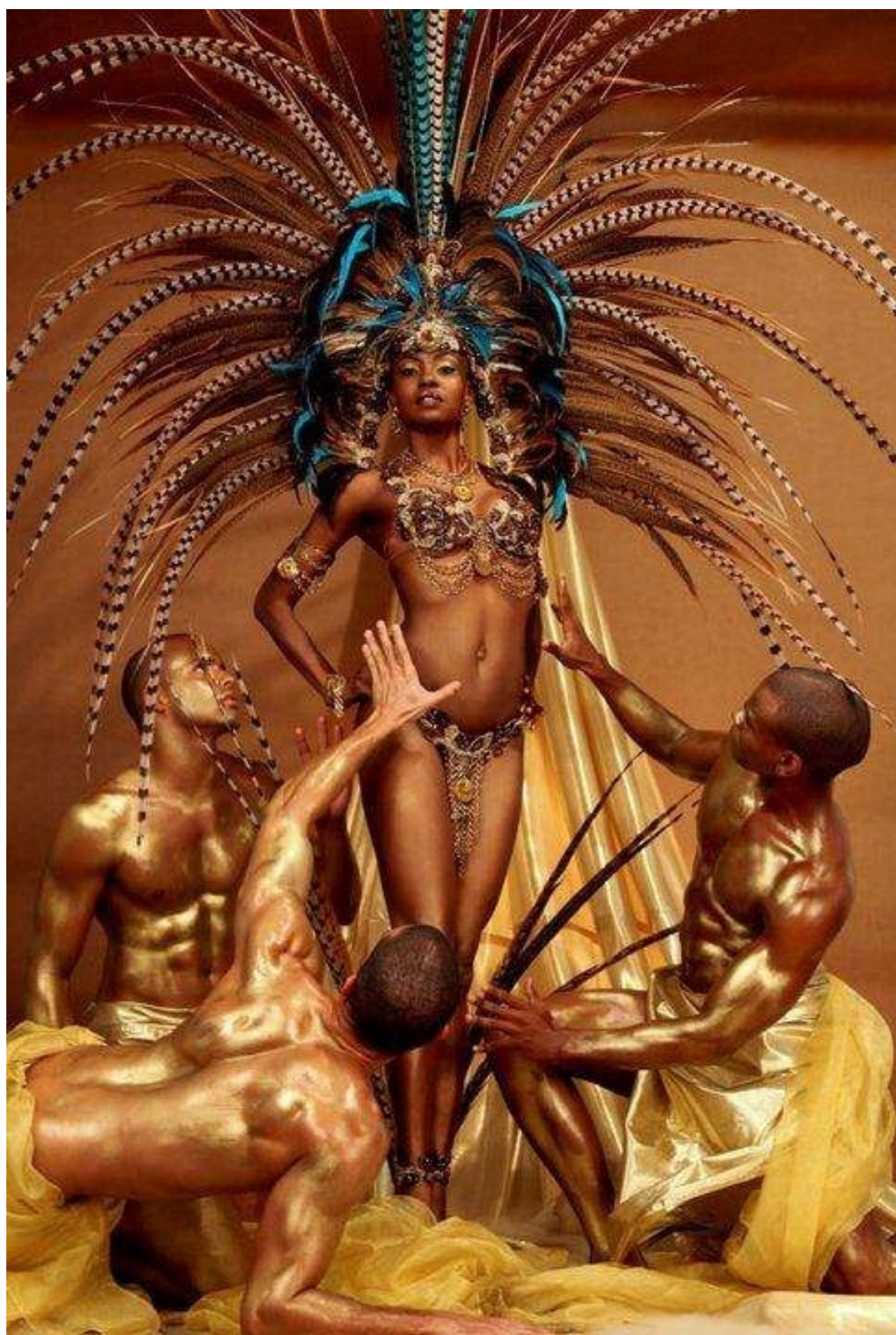




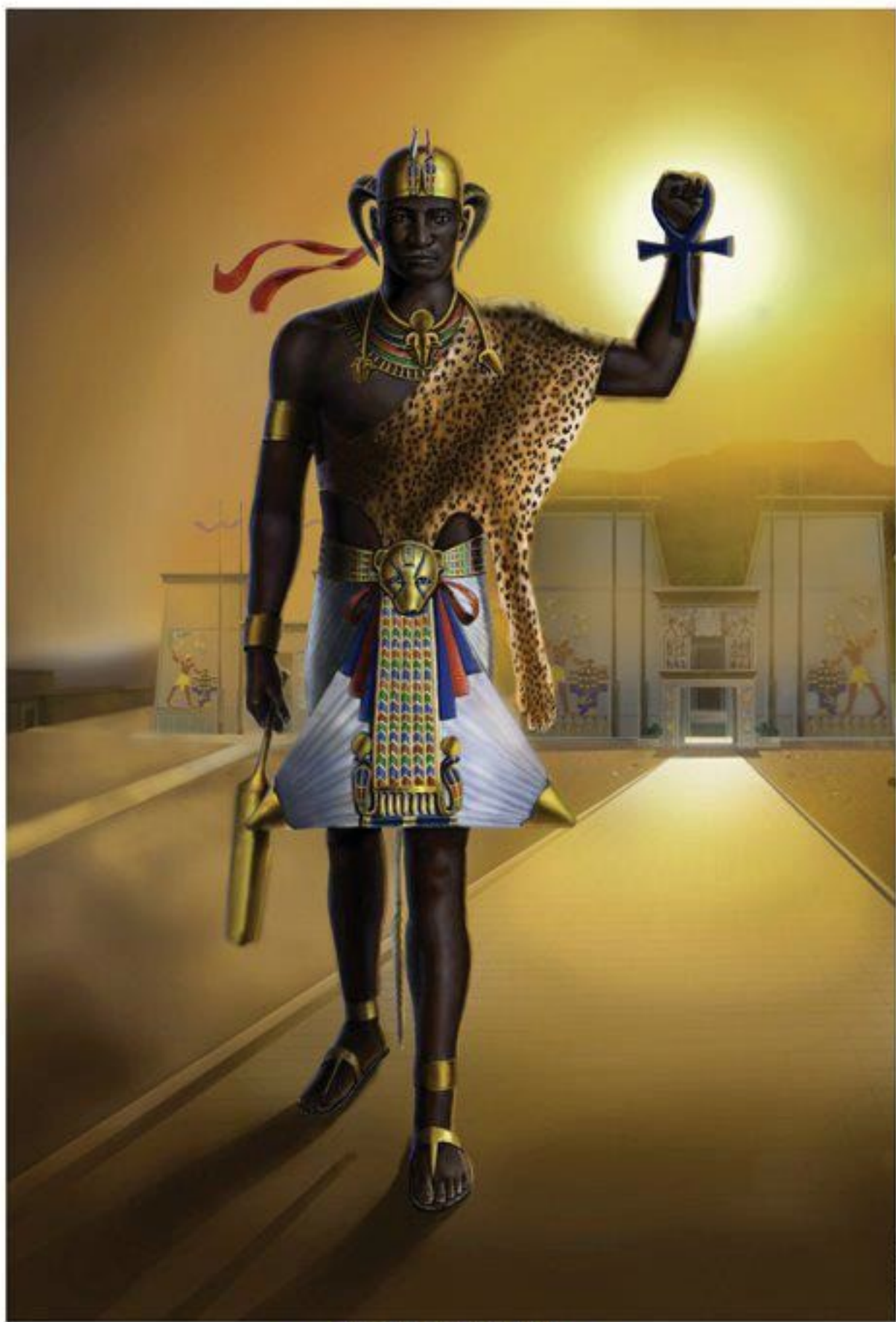




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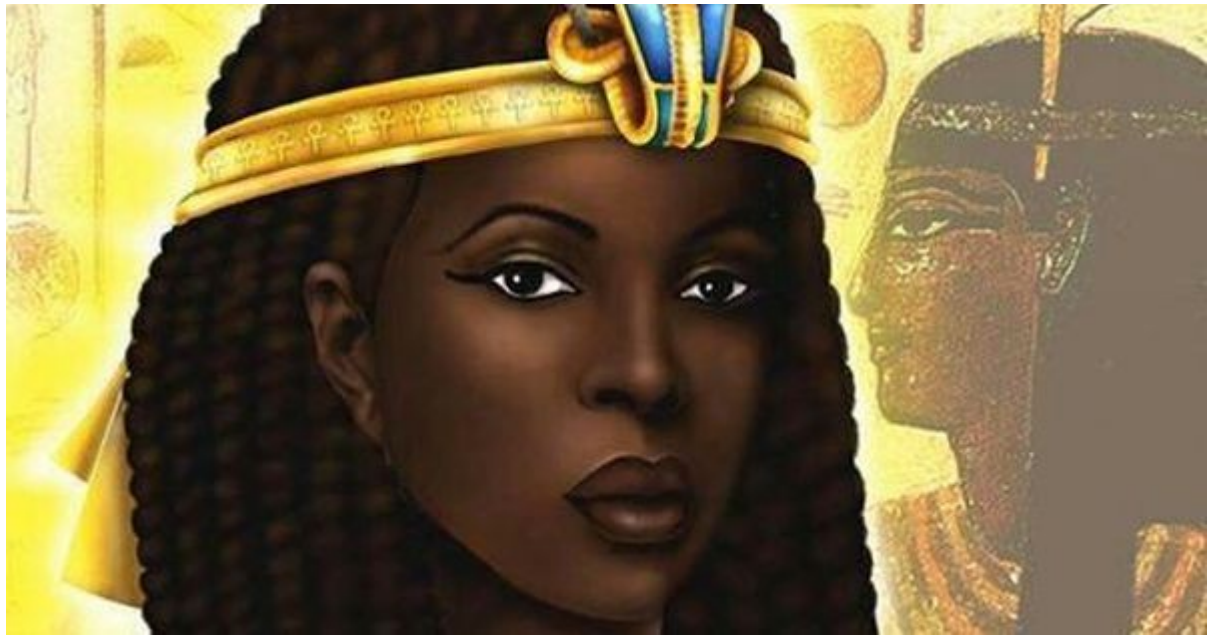


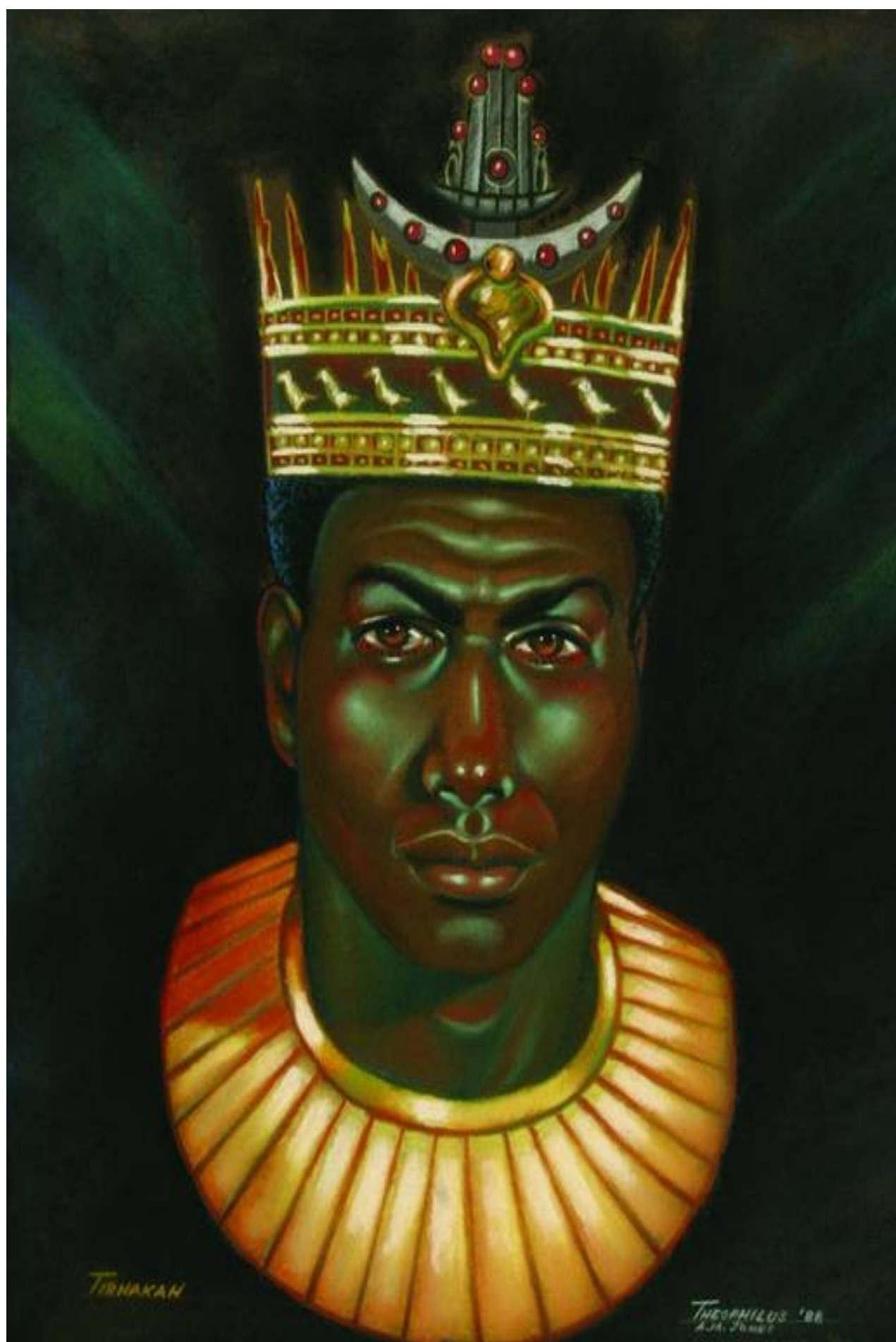




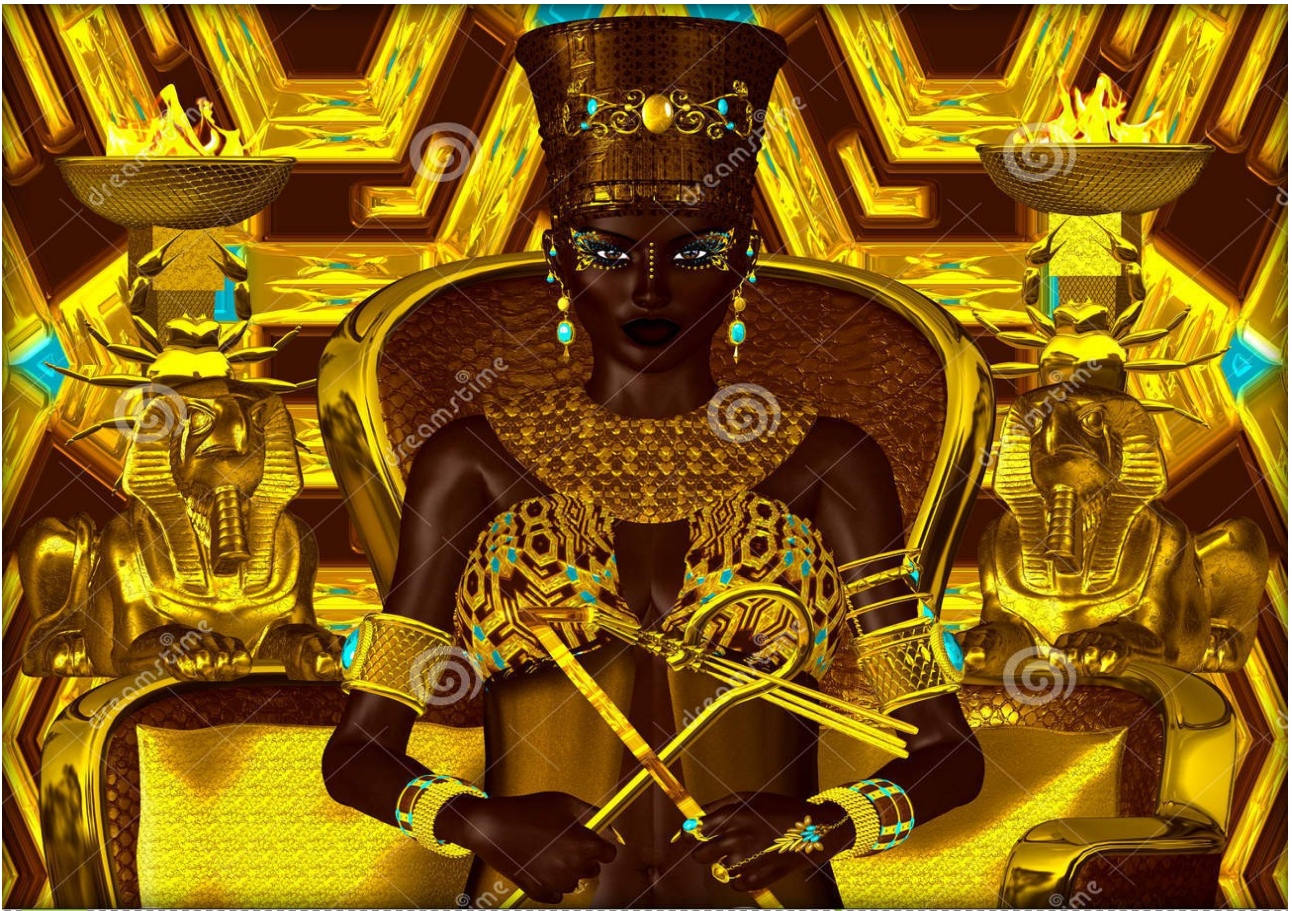
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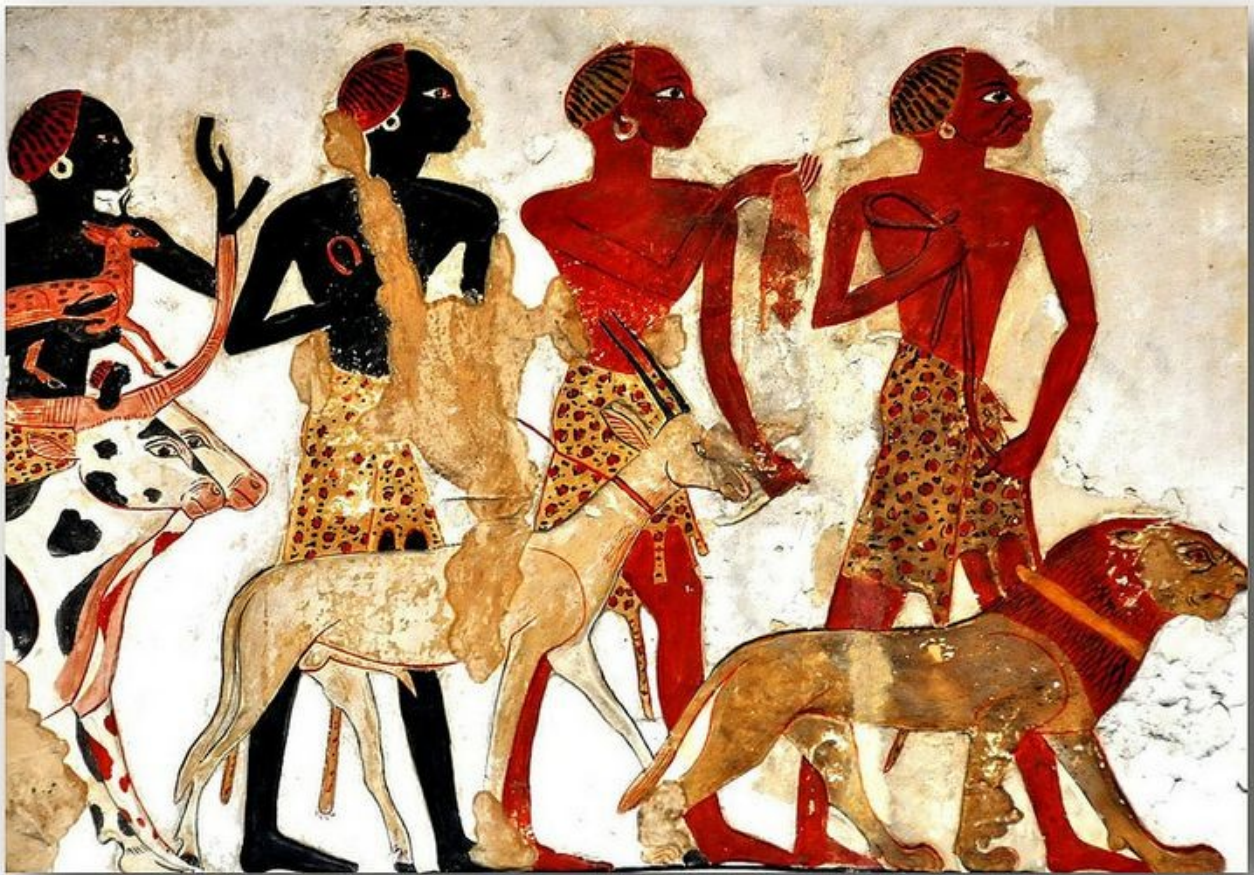


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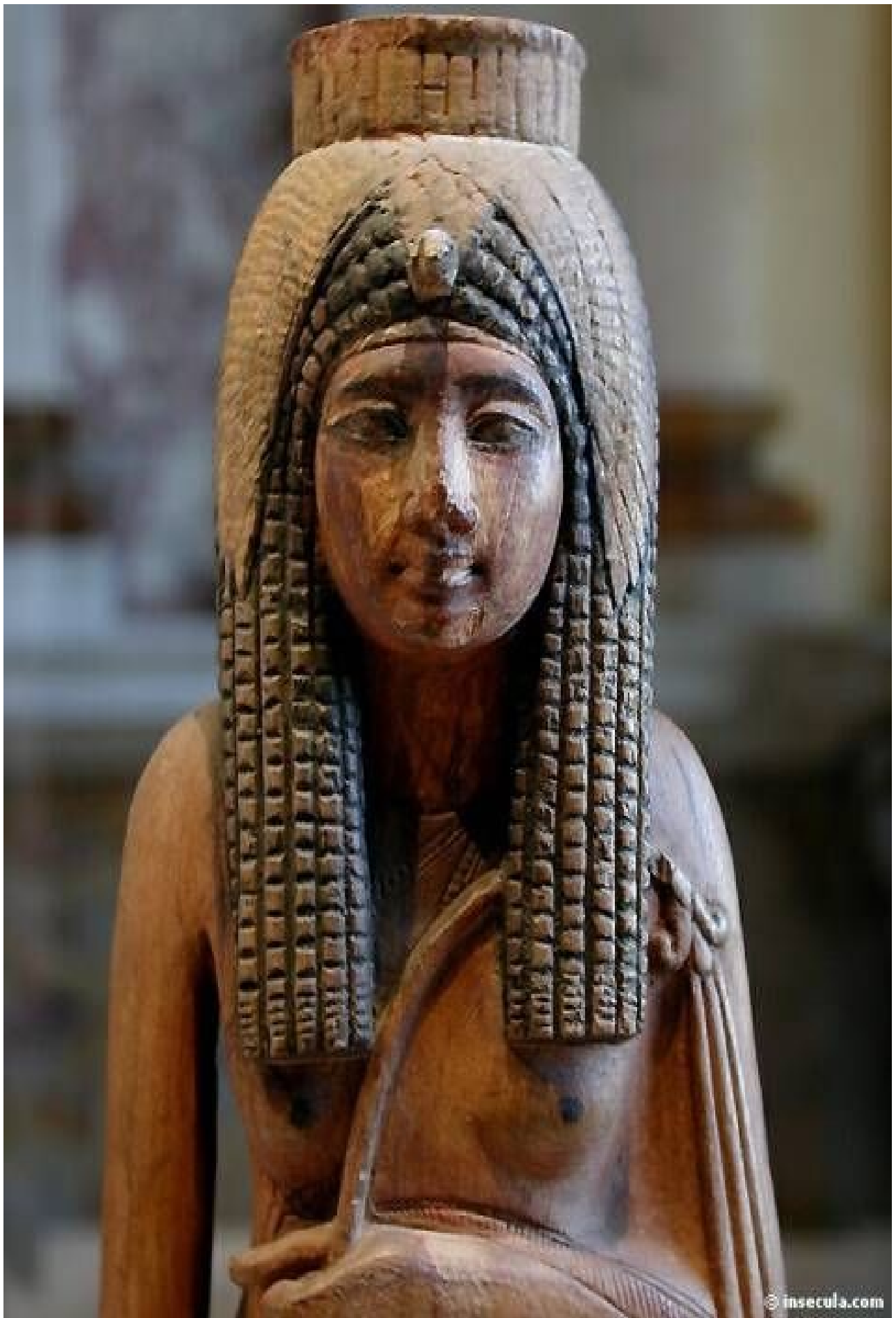




Relief from the temple of Beit el-Wali, Lower Nubia. British Museum, London ©HansOllermann

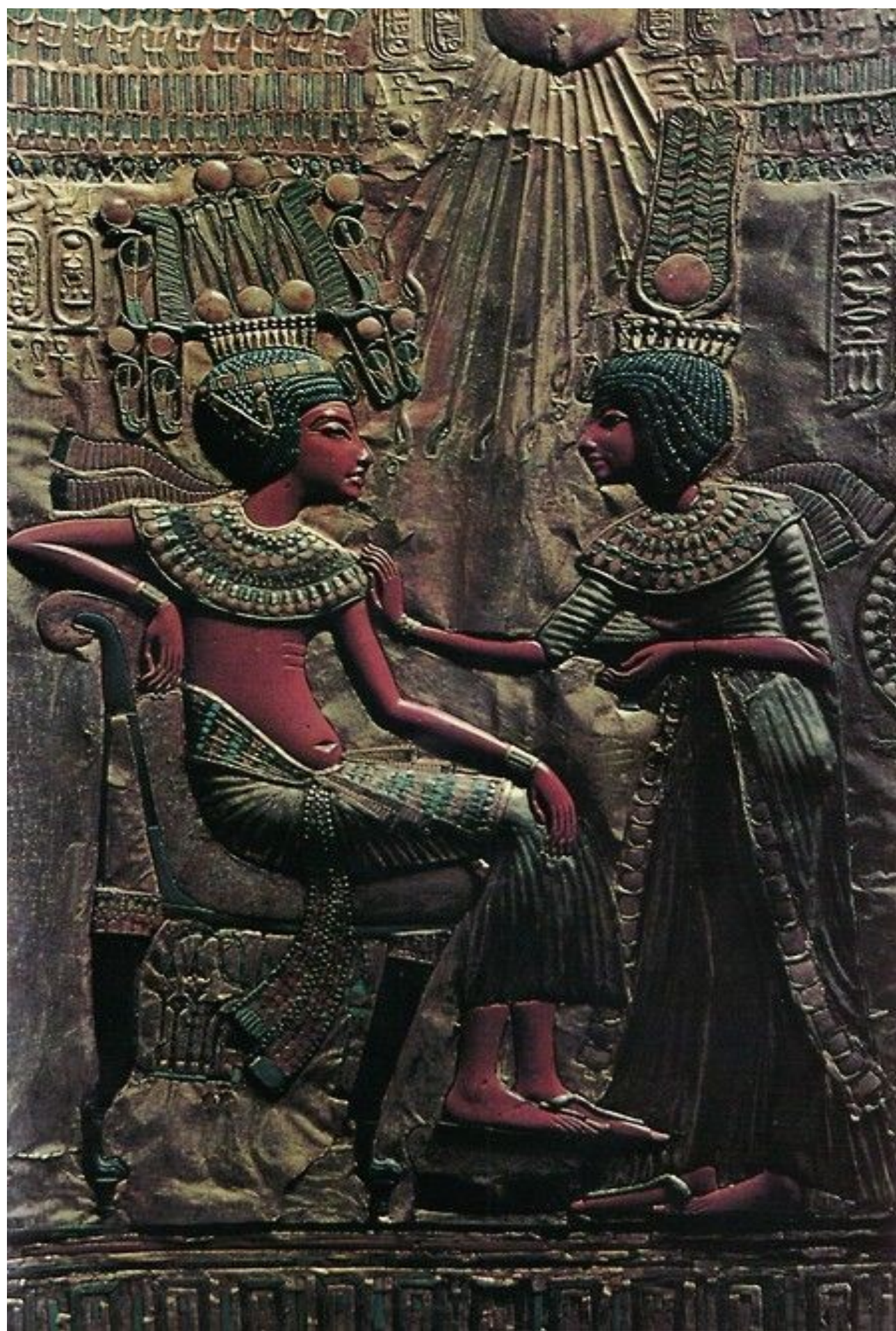














Hatshepsut Trade with land of PUNT



Hatshepsut ([/hætˈʃepsʊt/](#);[\[4\]](#) also Hatchepsut; [Egyptian](#): [ḥt-šps.wt](#) "Foremost of Noble Ladies";[\[5\]](#) 1507–1458 BC) was the fifth [pharaoh](#) of the [Eighteenth Dynasty of Egypt](#). She was the second historically-confirmed female [pharaoh](#), the first being [Sobekneferu](#).[\[6\]](#) (Various other women may have also ruled as [pharaohs regnant](#) or at least regents before Hatshepsut, as early as [Neithhotep](#) around 1600 years prior.)

Hatshepsut came to the throne of Egypt in 1478 BC. Officially, she ruled jointly with [Thutmose III](#), who had ascended to the throne the previous year as a child of about two years old. Hatshepsut was the chief wife of [Thutmose II](#), Thutmose III's father. She is generally regarded by Egyptologists as one of the most successful pharaohs, reigning longer than any other woman of an indigenous Egyptian dynasty. According to Egyptologist [James Henry Breasted](#) she is also known as "the first great woman in history of whom we are informed."[\[7\]](#)

Hatshepsut was the daughter and only child of [Thutmose I](#) and his primary wife, Ahmose.[\[8\]](#) Her husband Thutmose II was the son of Thutmose I and a secondary wife named [Mutnofret](#), who carried the title King's daughter and was probably a child of [Ahmose I](#). Hatshepsut and Thutmose II had a daughter named [Neferure](#). After having their daughter, Hatshepsut could not bear any more children. Thutmose II with [Iset](#), a secondary wife, would father [Thutmose III](#), who would succeed Hatshepsut as pharaoh. <https://en.wikipedia.org/wiki/Hatshepsut>

Egypt's Lost Queens (Ancient Egypt Documentary) | Timeline 58:52 As extra
<https://www.youtube.com/watch?v=E3aNbNxKS6s>

Land of PUNT, Somalia .Hathor, Bes

Ancient Egyptian Origins: The City of the Gods | Ancient Architects 8:06 

<https://www.youtube.com/watch?v=ni137o8gd-A>

Expedition translated

<https://mjn.host.cs.st-andrews.ac.uk/egyptian/texts/corpus/pdf/HatshepsutPunt.pdf>

PUNT Extra

ANCIENT EGYPT DOCUMENTARY 2018 Investigations Into Mysterious Dynasty 6 34:25

<https://www.youtube.com/watch?v=Ibm4mDf4u-E&t=22m16s>

BBC: The Lost Libraries of Timbuktu

<https://www.youtube.com/watch?v=BzBCl9kcdqc>

Lost Footage of Africa Found That Proves

An Advanced Civilization Has Been Hidden for Centuries

<https://www.youtube.com/watch?v=a1qUc-d9BNY>

Ancient Africans Discovered America Thousands of Years Ago 21:39

<https://www.youtube.com/watch?v=j52z8YLesr4>

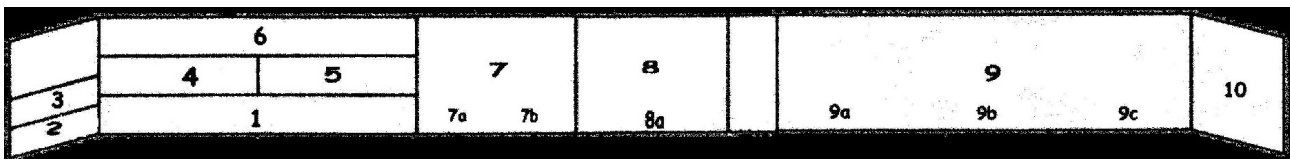
Three things you do NOT know about Olmec Buildings!?

<https://www.youtube.com/watch?v=Ae5Ap-6QjNs>



Expedition to Punt - Hatshepsut Temple

<http://egypttraveluxe.blogspot.com/2014/04/expedition-to-punt-hatshepsut-temple.html>



The drawing above shows the arrangement of the scenes in the Hall of Punt. Since the winter season 2001/2002 the entrance to both wings of the portico is blocked by new railings on the outer row of pillars. These railings were especially installed to protect the relief on the pillars, however, they make the inspection of the relief more difficult.

The sequence of the scenes is given below with the help of the numbers:

- 1 - the fleet arrives in Punt
- 2 - the expedition is welcomed in Punt
- 3 - exchange of gifts, above No. 3 men carry trees including the root-stocks
- 4 - ships are loaded with the "tribute" of Punt
- 5 - return of the expedition
- 6 - gifts for the Lord of Punt
- 7 - Hatshepsut presents gifts from Punt to Amun
- 7a - Hatshepsut
- 7b - three large trees
- 8 - Weighing and Counting
- 8a - piled myrrh
- between registers 8 und 9 there is only text*
- 9 - the success of the expedition to Punt is announced to (in front of) Amun
- 9a - Thutmosis III offers incense before Amun
- 9b - Hatshepsut standing in front of Amun
- 9c - Amun seated on his throne
- 10 - the success of the expedition is announced at the royal court

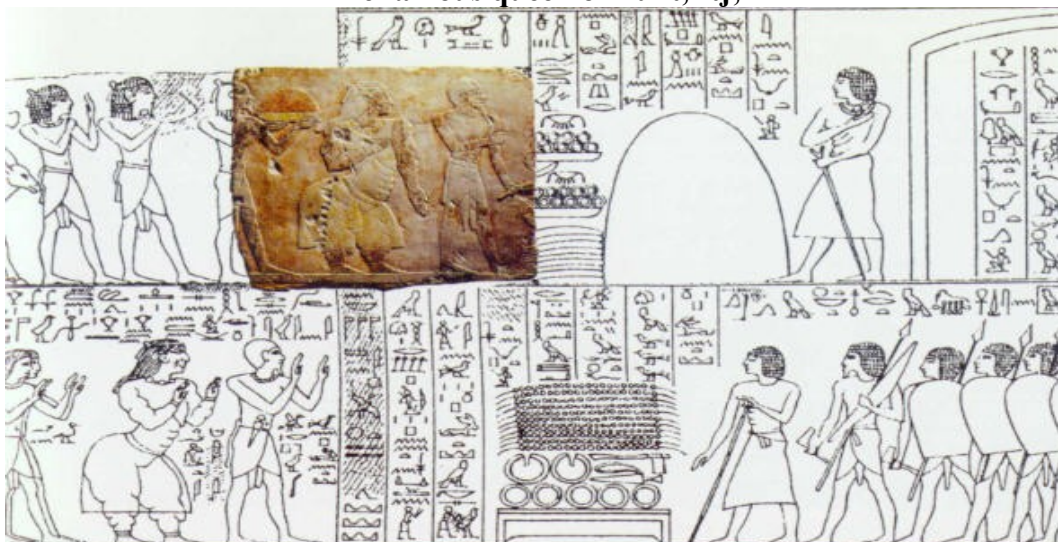
However, in Egyptian history this was not the first expedition to Punt, already in the Old and in the Middle Kingdom expeditions by ship were successfully sent to Punt (in the Middle Kingdom by Mentuhotep II, Senwosret I and Amenemhet II). Punt itself could not be located with certainty so far, however, it have been might located at the east coast of Africa . Based on the animals and plants depicted in the relief Punt possibly was somewhere in the area from the Sudan down to the Somali coast.

Starting point of the sea journey was most likely a port in the area of Quseir at the Red Sea which was reached from Coptos on a road through the desert. In general opinion the Egyptians were not good sailors. If one agrees then the expedition southward along the East African coast to Punt might have been equivalent to the feat and of course the adventure of Spanish and Portuguese sailors on their search for the sea route to India in the ending Middle Ages.

However, as demonstrated by the results of the expedition sent by Hatshepsut the effort and the risk were more than balanced, because later kings such as Thutmosis III and Amenhotep III again sent expeditions to Punt.



The famous queen of Punt, Itj;



The drawing above shows how the plate with the queen of Punt fits into the surrounding scenes of the relief (according to Wilkinson, 2000), the right part of the scene showing in the lower register the envoy Nehesj in front of Egyptian soldiers is also presented on a photo below

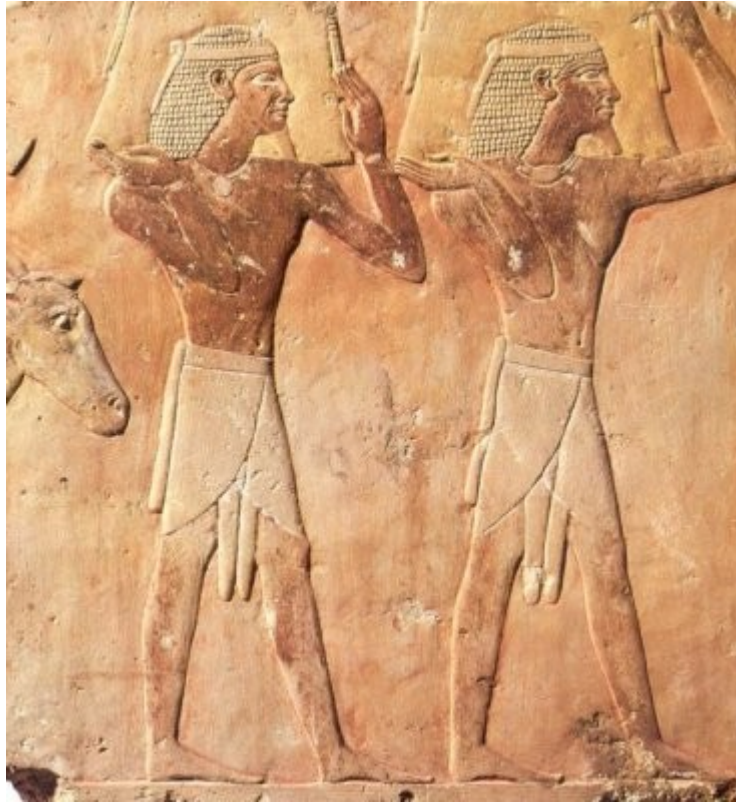


The portrayal of the queen of Punt, Itj, was obviously so fascinating for the old Egyptians that - probably in Ramessid times - an artist made a copy of the appropriate relief on a piece of limestone (H: 14 cm, B: 8 cm) which he took along. The ostracon above was found in or near the workers' housing estate at Deir el-Medine and is today on show in the Egyptian Museum, Berlin,

Of course such a journey was not undertaken without the benediction of the gods. For the expedition to Punt started by Hatshepsut Amun himself gave the order and guaranteed a successful journey. The successful journey certainly increased the reputation of the queen which in turn testified at the same time that her reign was blessed by the gods and was in conformity with the "Ma'at". Therefore, it was quite logical that Hatshepsut let record this important event in Deir el-Bahari. With regard to the spatial arrangement in the 2. portico, the expedition to Punt was given a comparable importance as to her presentation of her "Myth of Birth".

Deviating from the otherwise usual canonized representation on Egyptian buildings the journey is represented very realistic, one has the feeling as if the artists had taken part in the journey and had seen themselves the native population, animals, plants and the stout queen. These masterly representations found numerous "lovers", so that soon after opening by Mariette of the temple (1858; still in the first year of his announcement as a curator of all Egyptian monuments) the wall was plundered and exhibits today numerous gaps. The block with the queen of Punt, Itj, (shown above) is the only one of her illustrations which had been left. Therefore, the block was brought into the Museum of Cairo and a reproduction was inserted in the corresponding wall of the temple. (left a scene in Punt, drawing by Naville, 1894 - 1908)

The text above the sailing 5 ships whose bow points southwards mentions the tasks of the expedition (see below), however, the text does not contain any information about the journey to Punt except that one had got in peace to Punt. The whole text arouses the illusion as if the envoy of Hatshepsut, the treasurer Nehesj, had set off for Punt in order to collect the payable tribute. Naturally, it was a commercial expedition with the goal of exchanging native products such as incense, ebony, gold, ivory and furs for rather miserable Egyptian products such as beads and weapons. Certainly, the escort of 5 ships with soldiers (see below) might have promoted this one-sided trade.



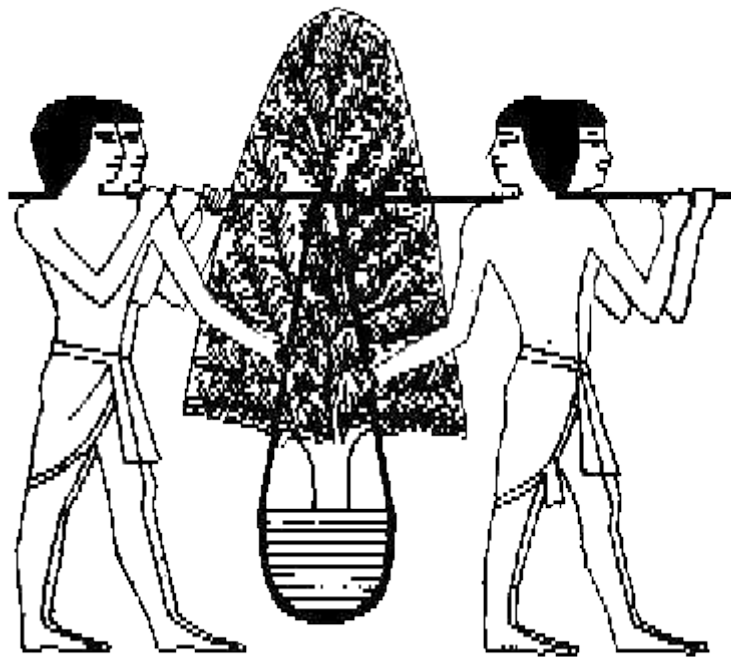
Above a part of the relief showing how the goods desired by the Egyptians are brought by people who lived in Punt and by donkeys. Like the picture of the queen this part had been stolen from the temple but could be regained. Thereafter, the original was kept as a precaution in the Museum in Cairo and a copy was inserted at Deir el-Bahari.



The envoy Nehesj with a group of soldiers in front of piled gifts for the lord of Punt

Among other things the main interest of the Egyptians had been the acquisition of valuable resins. Myrrh (*Commiphora myrrha*) and incense (*Boswellia carterii*) which were needed for the production of censuring means. These were burned in quantities during the daily temple rituals, in addition, they were used during the mummification process and even as a medicine. Small pills of myrrh were chewed e.g. to alleviate bad breath. In Egypt, poor in trees, only very small sorts of myrrh were grown. Therefore, Nehesj had not only the order to bring along from Punt the desired resins but also complete tree (see the following illustration) which were then cultivated in the temples of Amun. At Deir el-Bahari on the right of and left side in front of the 1. ramp leading to the middle terrace the stumps of trees were found around T-shaped basins - it is assumed that these are the remnants of the trees which were brought from Punt.





Egyptians carry a tree including its rootstock from Punt; on the left the relief, on the right a drawing of a comparable scene; taken from: Tyldesley, Hatshepsut - the female Pharaoh, 1996

As Edel (1984) showed (in an anniversary publication for Helck) by a new analysis of a text of Hr_w-xw_jf (= Herchuf = Harkhuf who lived during the reign of Pepi II, 6. Dynasty) which was well-known for a long time, there were among others some highly desired products of Punt which were used as perfume (the hands). Therefore, all products, which brought along from the country JAm by Hr_w-xw_jf could be purchased also from Punt. In a comparison of different texts, among them inscriptions from the tomb of cA-rnpwt I (Sa-renput I in Qubbet el-Hawa, Aswan, 12. Dynasty during the reign of Senwosret I), the inscriptions of Hatshepsut about Punt, the fairy tale of the shipwrecked sailor, etc. Edel listed the following products which came from Punt:

	Herchuf	Hatshepsut	shipwrecked sailor
Olibanum	snTr	snTr	sntr
Ebony	hbnj	hbnj	-
"Praise" = one of the 7 holy oils	Hknw	-	Hknw
aromatic product that was offered after meals for smelling or for use as a perfume	SsAt	xs(A)yt	xs(A)yt
Fur of Cheetahs	bA	jnmw njw Aby Sma	-
Tusk (mswA = nDHt) of Elephants / Ivory	mswA Abw	Abw	nDHt nt Abw
Boomerang from Punt	TnjA	amaA(w)t njw Pwntjw	-

Directly after the scene with the sailing ships the following relief already show the arrival at Punt where the Egyptians trace a village, surrounded by a forest of palms, ebony and trees of myrrh. The following scenes show the welcome by the friendly native population. Very realistic the scenes show the customary conical lake dwellings (see below) and the native animal species (among them cattle, watchdogs, panther or leopards; possibly, a very damaged picture also showed a rhinoceros).

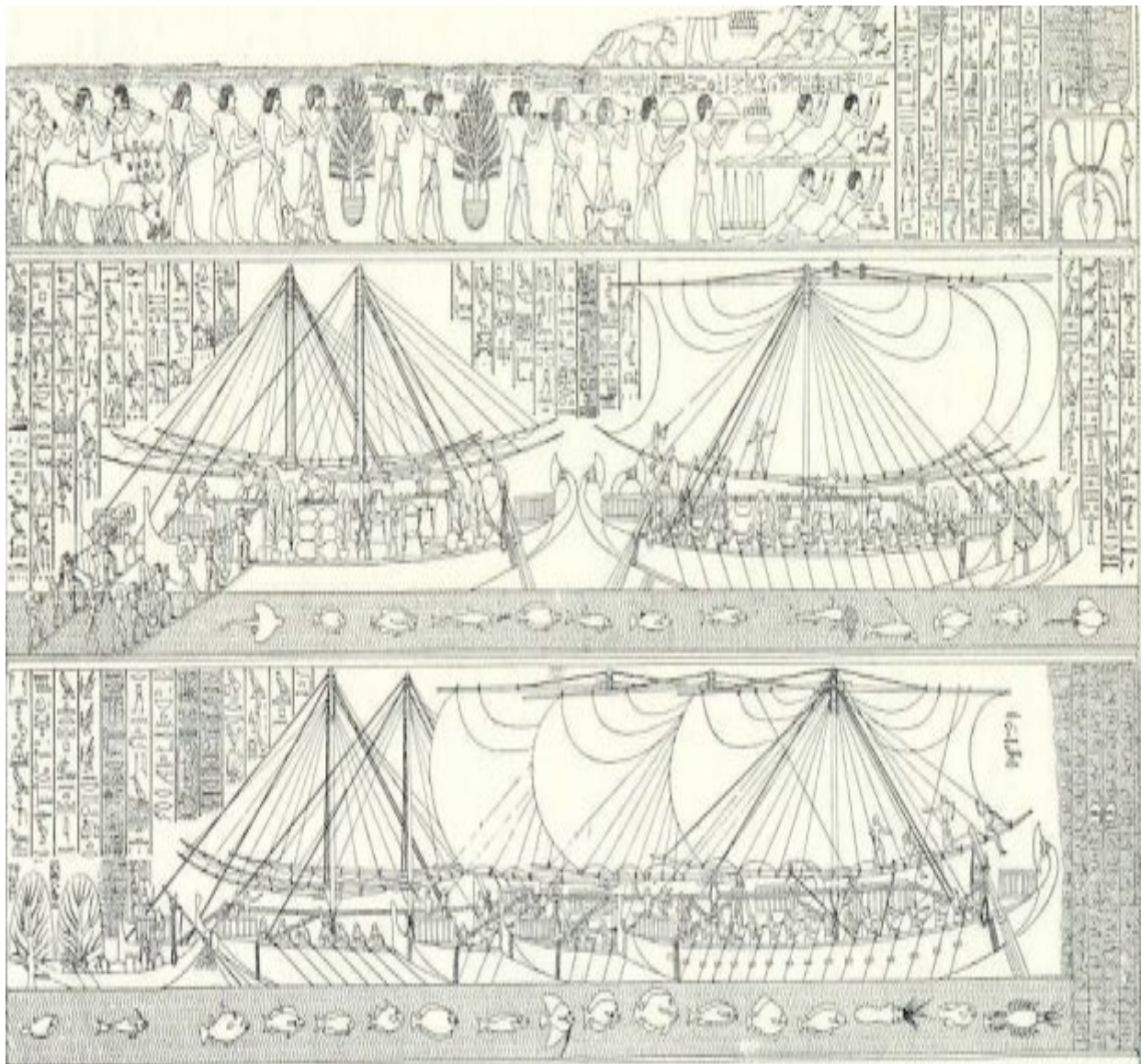
Nehesj, accompanied by soldiers and their officer, was friendly welcomed by the chief (prince Parahu, **PArAhw**) and his family (his wife Itj, his daughter and 2 sons). The chief is depicted more fair-skinned than the other inhabitants of the village, nearly like an Egyptian, but a goatee beard and rings around the legs identify him as stranger. His corpulent wife (see the illustration above) with her wobbly figure and emerging adipose backside surely affected the Egyptians very strangely. Since she obviously had problems to walk, she was riding on a small donkey, however, how she got up the ladder into the house is not reported.

The gifts brought along by Nehesj (among other things jewelry, an axe, a dagger) strengthen the friendly relations with the inhabitant so much that Nehesj finally welcomed the chief at a banquet in his tent.



Landscape from Punt with lake dwellings (in the center of the relief one recognizes the ladder); below the hut a river (just above the red band) and, therein, several fishes (e.g. in the last complete block right) and a turtle (in the water above the 3rd lower block)

The Egyptians obviously stood several weeks ashore and led by natives probably undertook also longer expeditions to the hinterland, in order to get ebony and myrrh. Perhaps, this may have been an "obligation stay" to wait for fair winds which allowed them to return to Egypt. The next relief shows the loading of the ships for the return journey (see drawing below), however, about which next to nothing is reported as about the journey there.



The Punt fleet of Hatshepsut in Deir el-Bahari; on the left upper register the ships are loaded (from: Saeve-Söderbergh, T., "The Navy of the Eighteenth Egyptian Dynasty", Uppsala Universitets Årsskrift, 1946). Below the ships several different marine animals are depicted which should have lived in the sea near Punt (see also: localization of Punt).

The following registers already show the arrival and the unloading of the ships at Thebes in presence of Hatshepsut. Since there was no connection from the Red Sea to the Nile, it remains questionable, how the ships reached Thebes. Possibly, they were dismantled at the Red Sea port and transported on a desert road to the Nile (both on the way there on back?): On the other hand the relief shows perhaps only the ships which brought the treasures on the Nile from Coptos to Thebes.

In the papyrus Harris I dated into the time of Ramses III (20. Dynasty) is reported, how, the goods were reloaded on carriers and donkeys, loaded again on ships at Coptos with which they were then transported down the Nile (in this case the destination cannot have been Thebes). The most valuable part of the goods brought along Hatshepsut, in presence of Nehesj and Senenmut standing beside him, offered proudly to her "father" Amun. The figures of Hatshepsut, Nehesj and Senenmut as well as an important part of the texts were already chiseled out in antiquity. Now Thutmose III wearing the Khepresch crown appears in front of Amun offering two jars of myrrh (see photo below). These changes were probably part of the usurpation by Thutmose III.



The presentation of the journey to Punt ends with the announcement of the successful return in front of the complete royal court. The following picture shows Hatshepsut sitting on her throne during that announcement, behind her ka is depicted.



The throne is completely carried by lions walking in opposite directions, one of them is shown in detail in the next picture.



Egyptian Records



Egyptian soldiers from Hatshepsut's Year 9 expedition to the Land of Punt as depicted from her temple at Deir el-Bahri.

Most of our knowledge of the Land of Punt comes from the meticulous records maintained by Egyptians. The Egyptians undertook frequent expeditions to Punt and most of these were trade missions. The earliest Egyptian records of their expeditions to Punt date back to the Fifth Dynasty. The Egyptians seem to have imported from Punt frankincense and myrrh in addition to gold, ivory, and slaves. King Pepi II seems to have acquired a dwarf slave from Punt. Queen Hatshepsut (reign: 1503 BC to 1480 BC) left a record on the walls of the temple at Deir el-Bahri of all the wonderful items her ships brought back from Punt. Later kings including Thutmose III, Amenhotep III, and Ramses III were also known to trade with Punt

Ta Netjer - Land of the Gods

The Egyptians called the Land of Punt Ta Natjer. Literally translated, this means the Land of the Gods. Since Ra, the sun god, held a very important place in the Egyptian pantheon, historians believe that Punt was referred to as the Abode of the Gods because of its location to the east of Egypt, from where the sun might seem to rise. The name could also refer to the superior wood imported from Punt, which went into the building of Egyptian temples and to the frankincense and myrrh and other aromatic resins brought from Punt that were used extensively in religious rituals of the ancient Egyptians.

The mystery surrounding the civilization of Punt does not let us ascertain with any amount of accuracy the dates of its existence. Going by Egyptian trading records, though, historians believe that the civilization prospered approximately between 2450 BC and 1155 BC.

Queen Hatasu, And Her Expedition To The Land Of Punt

<http://digital.library.upenn.edu/women/edwards/pharaohs/pharaohs-8.html>



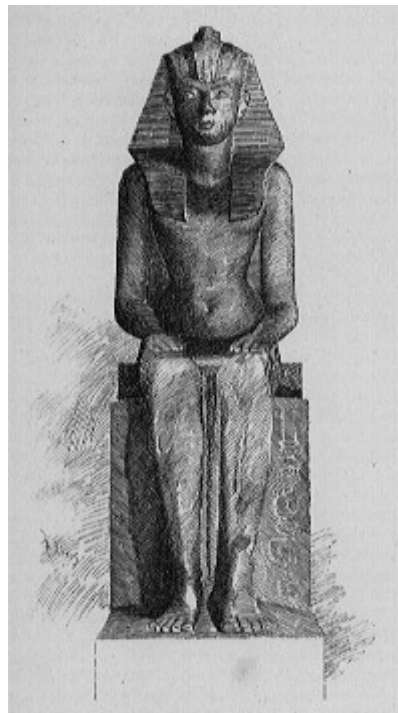
QUEEN HATASU has been happily described as the Queen Elizabeth of Egyptian history; and she was undoubtedly one of the most extraordinary women in the annals of the ancient East. A daughter of Thothmes I., third Pharaoh of the Eighteenth Dynasty, and of his wife, Queen Ahmes Nefertari, she inherited sovereign rights in virtue of her maternal descent from the old Twelfth Dynasty line. (66) It has pleased historians to rank Thothmes II. as the immediate successor of Thothmes I., and to place the reign of Queen Hatasu between the reigns of her two brothers, Thothmes II. and Thothmes III. By some she is described as Queen Consort during the reign of Thothmes II., and as Queen-regent during the earlier years of the reign of Thothmes III. By others, and most emphatically by Dr. Brugsch, she is stigmatized as a usurper. As a matter of fact, however, Hatasu was actually Queen, and Queen-regnant, during the lifetime of her father. Her accession, therefore, dates from a time long preceding that of her brother, Thothmes II. An important historical inscription sculptured on one of the pylons of the Great Temple of Karnak records this event in eighteen columns of hieroglyphic text, which were copied and translated by the late Vicomte E. de Rougé in 1872.

[Page 262] The inscription is preceded by a bas-relief sculpture representing Thothmes I. in adoration before the Theban triad, Amen, Maut, and Khonsu. The bas-relief and the upper part of the inscription are still in fair preservation, but the lower part of the text is unfortunately much mutilated. When perfect this inscription would seem to have contained a detailed history of the King's life and reign up to the time at which it was executed. It records his birth, and relates that he put down various rebellions which had broken out in Lower Egypt and in the foreign provinces. Suddenly, in the eleventh column of the text, the narrative form is dropped, and Thothmes I. addresses the god Amen face to face.

"Behold," he says, "I make offerings unto thee; I prostrate myself before thee; I bestow the Black Land and the Red Land (67) upon my daughter, the Queen of Lower and Upper Egypt, Makara, living eternally. As thou hast done for me." Further on, in the seventeenth and eighteenth columns, Thothmes reverts to the throne-name of Hatasu, saying that it is given to her by the decree of Amen himself, to which he adds: "Thou hast transmitted the world into her power; thou hast chosen her as King." In these passages there is more than meets the eye at first sight. A "throne-name," sometimes called a "solar-name," inasmuch as it affirms the direct descent of the reigning monarch from Ra, the greatest of the solar deities, was never assumed by a mere regent, but marked the actual accession of a sovereign. It was equivalent to the act of coronation, and probably was in general accompanied by some such ceremony. De Rougé, in translating this very significant text, remarks that Thothmes I., actuated, no doubt, by some reason of State policy, had "during his lifetime presented his daughter as Queen to the god Amen, and had given her a solar cartouche or throne-name;" that is to say, he had invested her with all the insignia of actual royalty, not making her a mere regent or coadjutor.

Hence it would seem that De Rouge recognized in this act of Thothmes I. a [Page 263] solemn transfer of the regal power; (68) and this transfer was evidently made before the altar of the god in the Great Temple of Amen. It is not, perhaps, difficult to guess what those "reasons of State policy" may have been by which Thothmes I. was actuated in taking this strange and important step. It may well have been that Queen Ahmes Nefertari, his wife, was dead, and that his own position was therefore less stable, hers being the direct legitimate right in the female line. By placing his and her daughter upon the throne, he thus re-established the continuity of that line and strengthened his own hands, which probably none the less continued to hold the reins of government.

The title assumed by Hatasu on the occasion of her proclamation affords a good example of the principle upon which these throne or solar names were framed. It is composed of three hieroglyphic signs—MA, represented by the sitting figure of the Goddess of Truth, Law, and Justice; KA, represented by the hieroglyph of the uplifted arms, and signifying Life; * and the sun-disk, representing RA, the supreme solar god of the universe. This combination of hieroglyphs, though apparently so simple, is capable of several interpretations. By some it would be translated as "Ma, the Image of Ra;" by others as "Ma, the Soul of Ra;" by others, again, as "Ma, the Double of Ra;" but the interpretation which most commends itself to me is "Ra, the Life of Ma," with the meaning that Truth, Law, and Justice are the vital manifestations of Ra. The main point as regards the solar cartouches is, however, as I have already said, the direct affiliation of the sovereign to the visible source of Light and Life. And this, be it observed, was in no mere symbolic sense. The Pharaohs claimed to be literally and lineally descended from Ra; and, which is yet more strange, their subjects appear to have believed in this amazing dogma.



Sitting Statue Of Hatasu. In the Berlin Museum.

Whether the marriage of Hatasu took place before or after her proclamation in the Temple of Amen we do not [Page 264] know; but she was, at all events, wedded while yet quite young to her eldest brother, Prince Thothmes, afterwards Thothmes II. A recent discovery has for the first time revealed the exact relationship which subsisted between this prince and Hatasu. A funerary chapel dedicated to the memory of Prince Uatmes, a deceased son of Thothmes I., as well as to some other members of that king's family, was discovered in 1887 by M. Grébaut, a little to the northward of the Ramesseum at Thebes. (69) Many interesting historical stelæ and other monuments were found in the course of the excavation of this chapel, the most important being a life-sized sitting statue of a certain Queen Mautnefer, hitherto unknown to history.

This Mautnefer proves, according to the inscription on her statue, to have been a wife of Thothmes I., and mother of Thothmes II., by whom her effigy was erected in the chapel of Uatmes. It would thus appear that Thothmes I. had two legitimate wives—namely, Ahmes Nefertari, the royally descended mother of Hatasu, and Mautnefer, a lady evidently of inferior lineage, the mother of the elder Prince Thothmes. As for the younger Thothmes, afterwards Thothmes III., he was of quite humble descent maternally, being a son of Thothmes I. by a Lady As-t, whose name was discovered ten years ago upon the inscribed winding-sheet of Thothmes III., now preserved in the Museum of Ghizeh. (70)

This lady is therein entitled *Suten Maut* (Royal Mother), but not also *Suten Hem-t* (Royal Wife), as would have been the case with an actual queen; thus indicating. that she was merely a lady of the royal harem. The elucidation of this piece of family genealogy is very valuable, inasmuch as it shows Hatasu to have been but half-sister to her two brothers, while it at the same time emphasizes the inferior rank of the elder prince, and the vastly inferior rank of the younger. Hatasu, in short, was not only "Heiress-Princess" in right of her maternal descent, but she was also the only surviving offspring of Queen Ahmes Nefertari; and this, in any case, would have furnished an important reason for her marriage with Thothmes [Page 265]



[Page 266] [Page 267] II., whose succession must otherwise have lacked the prestige of old historic descent. Hatasu appears to have been the mother of only two children, both daughters—Hatasu-Meri and Neferu-Ra. The latter died in infancy, whereas Hatasu-Meri inherited the legitimate rights of her royal mother and became "Heiress-Princess," thus excluding the younger Thothmes from the order of succession. Hereupon, having regard to the interests of the empire and to the further consolidation of family ties, Hatasu wedded her little daughter to the younger of her two half-brothers. This marriage took place during the lifetime of Thothmes II., and it would even seem as though the juvenile couple were nominally associated with their elders upon the throne of Egypt, since it is not possible otherwise to account for the fact that the cartouches of Thothmes II. and Thothmes III. are found in conjunction upon certain monuments of this period. We thus see how carefully Hatasu protected the interests of that younger brother whose throne she is supposed to have usurped.

After a reign of about a dozen years, Thothmes II. died, and was buried with his fathers. Then, for fifteen years, Hatasu seems to have resumed her full hereditary rights, and to have reigned alone. From this time forth, she assumed the style and title of a Pharaoh; and it is literally as a Pharaoh that we find her represented on monuments of this period. In contemporary wall-paintings and bas-relief sculptures, we see Queen Hatasu in male attire, wearing the short kilt and sandals, and crowned with the *Kepersh*, or war-helmet, habitually worn by the Pharaohs on the field of battle. Sometimes we see her adorned with a false beard; but this is perhaps a touch of delicate flattery on the part of the artist.

Meanwhile, the Queen's younger brother, who had been brought up in the Great Temple of Amen and dedicated to the service of the Chief God of Thebes, took, apparently, no share in the government of the country. It is not, in fact, till the sixteenth year after the death of Thothmes II. that we find the name of Thothmes III. occurring in conjunction [Page 268] with that of Hatasu upon a rock-cut tablet in Sinai. Four years later still, in the twentieth year of his nominal reign, when it is probable that the great Queen either died or abdicated—we know not which—Thothmes III. began that extraordinary military career which carried the fame of his arms into the farthest corners of the known world of his time. How long Hatasu continued to hold the reins of government it is impossible to say, as we have no record of the exact length of her reign.

Throughout the years of Hatasu's sole reign the land of Egypt appears to have enjoyed an interval of profound peace, during which she taxed the resources of her empire by repairing those shrines and temples which had gone to ruin during the period of Hyksôs rule; by embellishing and enriching Karnak; and by erecting a sumptuous temple in Western Thebes. In those works she proved herself to be one of the most magnificent builder-sovereigns of Egypt. Of the victories of Thothmes III., there remain only the long lists of conquered nations and captive cities which he caused to be sculptured on the pylons of Karnak; but the Temple of Dayr-el-Bahari and the two great obelisks of Karnak, much as they have suffered at the hands of Time the Destroyer, are to this day permanent records of the tranquil reign of Hatasu.

Numerous and stately as were the obelisks erected in Egypt from the period of the Twelfth Dynasty down to the time of Roman rule, those set up by Hatasu in advance of the fourth pylon of the Great Temple of Karnak are the loftiest, the most admirably engraved and the best proportioned. One has fallen; the other stands alone, one hundred and nine feet high in the shaft, cut from a single flawless block of red granite. An inscription engraved on the plinth of the one yet erect states that:

" Amen Khnum Hatasu, the Golden Horus, Lord of the two Lands, hath dedicated to her father Amen of Thebes, two obelisks of Mahet stone [red granite], hewn from the quarries of the South. Their summits [pyramidions] were [Page 269] sheathed with pure gold, taken from the chiefs of all nations.

" His Majesty gave these two gilded obelisks to her father Amen, that her name should live forever in this temple.

" Each is one single shaft of red Mahet stone, without joint or rivet. They are seen from both banks of the Nile, and when Ra arises betwixt them as he journeys upward from the heavenly horizon, they flood the two Egypts with the glory of their brightness.

" His Majesty began this work in the fifteenth year of her reign, the first day of the month of Mechir, and finished it on the last day of the month of Mesore, in her sixteenth year." (71)



The shaft of this obelisk bears on its western and southern sides long dedicatory inscriptions in the name of Hatasu only; whereas on the eastern side we find, to the right and left of the central column of hieroglyphs, two outer columns in which Hatasu and Thothmes III. are represented together in adoration before various manifestations of Amen-Ra.

The fact that the name of Thothmes III. here appears with that of his sister in the sixteenth year of her reign acquires an especial interest when it is remembered that this is the same date at which we meet with it on the before-mentioned tablet of Sinai. It seems, therefore, to mark the precise time at which he was finally recognized.

With regard to the dates recorded in the inscription on the plinth, they show that these magnificent monoliths were extracted from the quarries of Syene, thence conveyed to Thebes (a journey of one hundred and thirty-three miles), engraved, and placed in position within the amazingly short period of seven months—*Mechir* being the sixth month of the Egyptian year, and *Mesore* the twelfth; which is just as though we were to say that some great public work was begun on the first of June, and finished on the thirty-first of December. I

It is, however, only when we consider the enormous size and weight of these obelisks that the magnitude of that task can be fully appreciated, each of them [*Page 270*] measuring one hundred and nine feet in the shaft, without counting the plinth. The one yet standing is, in fact, the highest in the world; the great obelisk brought from Egypt to Rome in the reign of the Emperor Constantine, and now standing in front of the Church of Saint John Lateran, measuring only one hundred and six feet.

One startling peculiarity in the inscriptions of Hatasu, not only upon her obelisks at Karnak, but upon the walls of her temple at Dayr-el-Bahari, consists in the employment of masculine titles with feminine pronouns. As hereditary sovereign of Egypt, she was Pharaoh and King, head alike of the sacerdotal and military castes. Hence, in one and the same sentence, she appears as *Hon-f* (His Majesty) while the suffixes used in the grammatical construction are feminine.

The broken obelisk differs from its fellow in no longer bearing the name of Hatasu; Thothmes III. having, during his own sole reign, erased her cartouches and substituted his own. Yet, despite his usurpation, these sculptured fragments are still the property of Hatasu. In the bas-relief groups wherein she is represented as performing acts of worship before Amen, her spirited and characteristic profile is preserved.

The name may be the name of Thothmes, but the face is the face of Hatasu. If we turn back to the full-face portrait of this queen, given in [Lecture IV.](#), and compare it, feature by feature, with this profile, their identity is at once recognizable. Even the little dimple in the chin, which is so strongly marked in the front face, is carefully indicated by a depression in the chin of the outline profile.

The most magnificent historic monument of the reign of this great queen was, however, the temple which she constructed on the western bank of the Nile, nearly opposite the Great Temple of Karnak. This superb structure is architecturally unlike any other temple in Egypt. It stands at the far end of a deep bay, or natural amphitheatre, formed by the steep limestone cliffs which divide the Valley of the Tombs of the Kings from the Valley of the Nile.

Approached by a pair of obelisks, a pylon gate-way, and a long avenue of two hundred sphinxes, the temple consisted of a succession of terraces and flights of steps, rising one above the other, and ending in a maze of colonnades and courtyards uplifted high against the mountain-side. The Sanctuary, or Holy of Holies, to which all the rest was but as an avenue, is excavated in the face of the cliff, some five hundred feet above the level of the Nile. The novelty of the plan is so great that one cannot help wondering whether it was suggested to the architect by the nature of the ground, or whether it was in any degree a reminiscence of strange edifices seen in far distant lands. It bears, at all events, a certain resemblance to the terraced temples of Chaldæa.

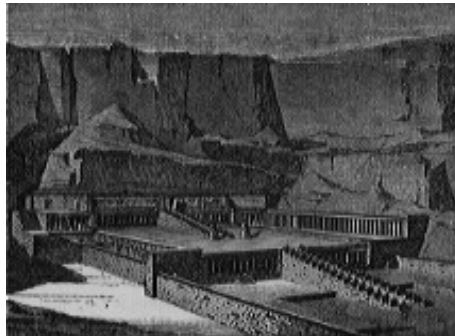


Profile Portrait And Royal Ovals Of Queen Hatshepsut.

From the pyramidion of her fallen obelisk at Karnak. She wears the *Kheperesh*, or war-helmet worn by the Pharaohs in battle, with the golden "uræus," or so-called "basilisk" on the brow.

As the statue of Bak-en-Khonsu in the Glyptotheca of Munich preserves for us the name of the architect of the Ramesseum, so the obelisks of Hatshepsut at Karnak immortalize the name of Sen-Mout, the architect of her temple at Dayr-el-Bahari. His tomb has not been discovered, and his personal history is unknown; but enough remains of his work in this unique temple to show that he was not only possessed of consummate taste and ability, but that he also originated a new departure in his art, which, had it been followed, might have revolutionized the architecture of ancient Egypt.

Few of the great buildings erected by the Pharaohs of the later Theban line have suffered more deplorably at the hand of the destroyer than this temple, which is now only known by its Arabic name of "Dayr-el-Bahari." Dayr-el- [Page 272] Bahari signifies the Convent of the North, and the ruins of the old Coptic monastery which give it this name still encumber part of the site. (72) Of its two hundred sphinxes, though nearly the whole of them were prostrate on the ground when the French Commission visited Egypt in 1798, not one is now left. (73) The long and stately flights of steps are represented by a steep hill strewn with rubble and fragments of limestone. Of the pillared colonnades, only a few columns are yet standing in the shelter of the cliff-side; and the ruin of the whole is so complete that the casual visitor can with difficulty recognize the plan on which it was built. By means, however, of close and patient study on the spot, M. Brune, a distinguished French architect, has succeeded in making a restored elevation of this beautiful temple, as it appeared in the days of its splendor. (74)



Temple Of Hatshepsut At Dayr-El-Bahari. (Restoration from a design by M. Brune.)

The dromos of approach, the long avenue of sphinxes, the obelisks, and the pylons, are necessarily omitted from M. [Page 273] Brune's design. But we here see two great flights of steps leading from terrace to terrace, each step guarded by two couchant sphinxes; the two colossal statues of Hatshepsut seated on either side of the steps which rise from the second terrace; and the pillared portico in the centre of the third terrace, marking the entrance to the rock-cut sanctuary beyond. The columns which supported that third terrace were surmounted by Hathor-headed capitals, and of these columns only a few shattered shafts and two or three fallen capitals now strew the ground. The color on those capitals is still brilliant. (75) The long wall facing the spectator at the upper end of the temple where it adjoins the mountain-side, and another wall bounding the second terrace on the left of the picture, are covered with bas-relief sculptures, which in the illustration are of necessity but slightly indicated.



**Hathor-Head Capital. From one of the fallen columns at Dayr-el-Bahari.
(From a photograph by Mr. W. M. Flinders Petrie.)**

[Page 274] These bas-relief tableaux, or rather what remains of them, are most delicately sculptured and vividly colored; but full two-thirds of the upper part of the walls are gone.

The traveller who now visits the wreck of this temple can with difficulty identify its wide-spread ruins with M. Brune's elegant restoration. That part, however, which is best preserved does not appear at all in our illustration—namely, the rock-cut chamber, commonly called "The Chamber of the Cow," which is entered from the third terrace. Hewn out of the solid cliff-side and lined with blocks of the finest limestone, this little speos contains two bas-relief subjects representing Queen Hatasu, in the costume of a royal prince, kneeling beside the Goddess Hathor, who is represented as a large red cow. The Queen, with a naïveté peculiar to Egyptian art, is shown as in the act of sucking the milk of the Divine Cow, thus signifying that she was the very foster-child of the goddess. One leg and hoof and part of the body of the cow are seen in our next illustration. The figure of the Queen is excellently proportioned, and her face, although it differs from her other portraits in being more conventionally rendered, is historically valuable. On her brow she wears the Uræus of royalty, and on her head the wig of close-laid rows of curls usually worn by youthful princes. Her cartouche is sculptured in the space between her right arm and left knee, but the hieroglyphic characters have been erased, and it is no longer legible.

By some authorities, the Temple of Dayr-el-Bahari is supposed to have been begun during the lifetime of Thothmes II., and by others it is believed to be the work of Hatasu, during her sole reign. The cartouches of Thothmes II. appear, it is true, in some of the inscriptions. Whether Thothmes II. had, or had not, any share in the founding of the temple, it is at all events certain that the bulk of the building, and its decoration, was due to Hatasu. The cartouches of Thothmes III. also appear in many of the inscriptions, and notably on that of the red granite gate-way [Page 275] leading to the rock-cut chambers on the uppermost terrace. But these are usurpations, and date from some period subsequent to the reign of Hatasu; her successor, Thothmes III., having caused the names of his sister to be obliterated and his own to be engraved in their place. The building is dedicated in part to Amen, the Great God of Thebes, and in part to Hathor, the Lady of the West, the nurse of Horus, and the presiding deity of the far-distant Land of Punt. It was under this last aspect that Hathor was especially revered in the Temple of Dayr-el-Bahari.



Hatasu And The Divine Cow.

Bas-relief sculpture representing Hatasu in the costume of a youthful Prince, sucking milk from the Divine Cow (emblematic of Hathor), from the south wall of the rock-cut sanctuary of her temple at Dayr-el-Bahari. (From a photograph by Mr. W. M. Flinders Petrie.)

It is in the sculptured and painted tableaux upon the walls of the two uppermost terraces of Hatasu's temple that we find depicted every incident of the most remarkable event [Page 276] of her reign. That event was the building of a fleet of seagoing ships, and the despatch of an exploring squadron to the Land of Punt; a region identified by Maspero and Mariette with that part of the Somali country which is situate on the eastern coast of Africa, bordering the Gulf of Aden. This region, rich in incense-bearing trees, in costly gums and resins, in myrrh and amber, gold, lapis-lazuli, ivory, and precious woods, is the *Cinnamomifera regio*, sometimes called the *aromatifera regio* of the ancients. (76)

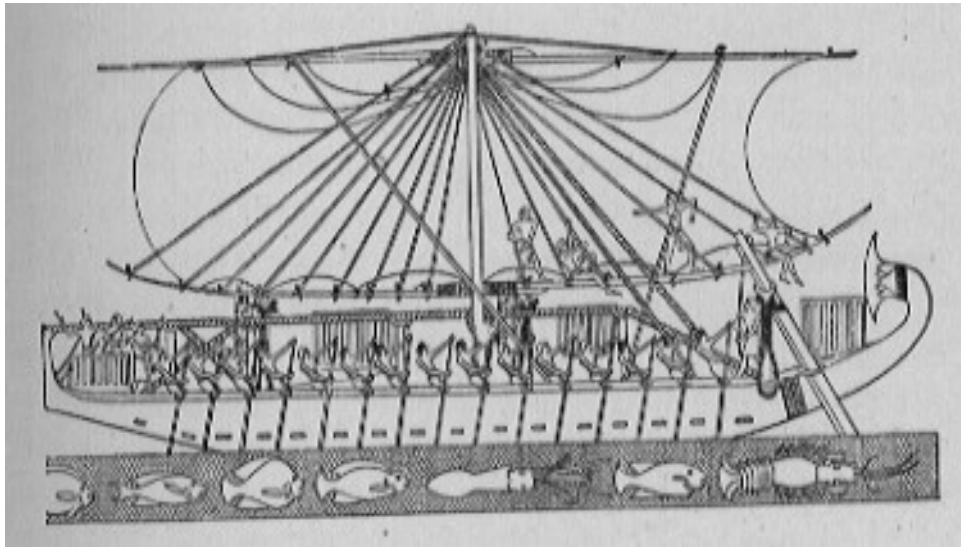
At this time, the province of Yemen, on the south-west coast of Arabia, was the great general meeting-place of Indian and Asiatic commerce. Thence the Phoenicians, the Arabs, and the Arameans carried the merchandise of the great trading nations of the East by sea and land to Mesopotamia, to Syria, to Egypt, and to the coasts of Asia Minor. Here, too, the mysterious products of the Land of Punt found their market; and, being transported from the east coast of Africa to the west coast of Arabia, were brought back to Africa by a circuitous route to the great Egyptian port of *Touaou* (the modern Kosseir), whence the merchants of Coptos conveyed them to Thebes.

Inspired, as one of the temple inscriptions states, by the direct command of Amen himself, Hatasu resolved no longer to be dependent upon the uncertain trade of Arabia for the valuable products from which the incense used in the service of the temples was made. She therefore resolved herself to despatch an expedition to the Somali coast; and for this purpose she built and fitted out five ships, the largest and the best equipped yet built on the banks of the Nile.

These ships were built with a narrow keel, the stern and prow rising high above the water. Their length was about seventy feet, and they were evidently without any sort of cabin accommodation. A raised platform with a balustrade, erected at both prow and poop, served for a lookout fore and aft; and under these platforms there was probably some kind of shelter for the officers. These vessels had no decks, the hull being fitted up with seats for the rowers. The ends of [Page 277] the planks which formed the seats were fixed through the ribs of the ship, as may be seen in our illustration.

There was probably some kind of hold for the storage of provisions, ballast, etc., under the feet of the rowers; but this, of course, would be below the water-line. There is but one mast, hewn from a massive palm-trunk, and measuring about twenty-seven feet in height. This is fixed in the middle of the ship, and lashed strongly to the deck. Each vessel mounts but a single sail, and has two spars, the top one straight and the lower one curved. The helm is made of two very large oars, firmly bound to a kind of bracket in front of the rear platform, and worked by a long curved stick. The crew consists of thirty rowers, fifteen on each side, four reefers, two steersmen, a pilot, an overseer of the rowers, and a captain.

A small detachment of military, numbering about eight or ten soldiers and an officer, accompanied the expedition. These served as a guard of honor to the envoy sent by Queen Hatasu to the Prince of Punt. Soldiers and sailors all counted, the expedition consisted of about two hundred and ten men to the five ships.



**First Ship Of Outgoing Squadron Bound For Punt.
(From Mariette's *Deir-el-Bahari*, plate 12.)**

Our illustration shows the departure of the leader of the [Page 278] squadron. Each rower is in his place. Their overseer, standing with his back to the platform at the prow, directs the rise and fall of their oars, probably, as at the present day, by leading a chant in which all join. The steersman is stationed at the stern, and holds in his hand the long curved handle by which the helm is worked. The captain, baton in hand, stands on the platform at the prow, looking forward in the direction that the ship is going. A brief hieroglyphic inscription above the carved lotus which decorates the stern states that they "make head for the large"—in other words, for the "open." The great sail is spread, and is evidently filled by a favorable wind, and all promises well for the success of the voyage.

Every part of the vessel shown in our illustration is elaborately rendered, down to the minutest detail. We see how the spars are spliced, and where the reef-bands are tied; and we also see the great cable passing over the heads of the rowers, to which, doubtless, the anchor was attached. Some allowance must, perforce, be made for the conventionalities of Egyptian art. The sail, which here appears as though parallel with the length of the vessel, should, of course, be set at an angle to it; but the naval draughtsman of Hatasu's time was as anxious to display every part of his subject as was his compatriot the figure-painter, who represented a front-wise body in conjunction with profile legs and head. The water through which our gallant vessel is ploughing its way is, as usual, represented by zigzag lines. Those in the original are painted of a light blue, and represent the Nile; blue being the color symbolical of fresh-water. The fishes, too, are the fishes of the Nile. The admirable accuracy with which these fish are drawn compensates for the incongruity of their proportions as compared with those of the crew of the vessel. There is not one of them who could not swallow a couple of sailors whole without the smallest inconvenience.

The original wall-sculpture from which our illustration is taken shows the whole squadron in full sail, and is accom- [Page 279] panied by a few columns of explanatory text, which read as follows:

" Departure of the soldiers of the Lord of the Two Worlds traversing the Great Sea on the Good Way to the Land of the Gods, in obedience to the will of the King of the Gods, Amen of Thebes. He commanded that there should be brought to him the marvellous products of the Land of Punt, for that he loves the Queen Hatasu above all other kings that have ruled this land."

Before we go farther on our way towards the Land of Punt, it will be well to consider by what route the squadron reached its destination. This is a very interesting question. Many of the upper courses of these sculptured and painted walls are so hopelessly mutilated as to break the continuity of the narrative. Thus, although it is distinctly stated that the ships returned to Thebes and there disembarked their cargo at the close of the expedition, the inscription which should inform us as to the point of their departure is lost. Seeing, however, that they returned to Thebes, it may be taken for granted that they sailed from the same port, and this supposition is confirmed by the blue color of the water and the presence therein of the fishes of the Nile. But what course did they take when they had turned their backs upon "hundred-gated Thebes?"

That the squadron should have descended the Nile, sailed westward through the Strait of Gibraltar, skirted the west coast of Africa, doubled the Cape of Good Hope, and reached the Somali shores by way of the Mozambique Channel and the coast of Zanzibar is absolutely incredible.

Such an achievement at so early a stage of naval history, [Page 280] would be far more wonderful than the building of all the pyramids or temples of Egypt. It would, in fact, imply that Queen Hatasu's squadron twice made the almost complete circuit of the African continent. We are compelled to reject this hypothesis. Rejecting it, we must fall back upon the only alternative possibility, which is that they went out by some ancient water-way connecting the Nile with the Red Sea.



Now, the surveys recently made by Lieutenant-colonel Ardagh, Major Spaight, and Lieutenant Burton, of the Royal Engineers, have rendered it certain that the Wady Tûmilât was at some very distant time traversed by a branch of the Nile which discharged its waters into the Red Sea—the majority of geographers being now of opinion that the head of the Gulf of Suez formerly extended as far northward as the modern town of Ismaïlia. Whether that branch of the Nile was ever navigable, we know not; but we do know that it was already canalized in the reign of Seti I, second Pharaoh of the Nineteenth Dynasty, and father of Rameses II.

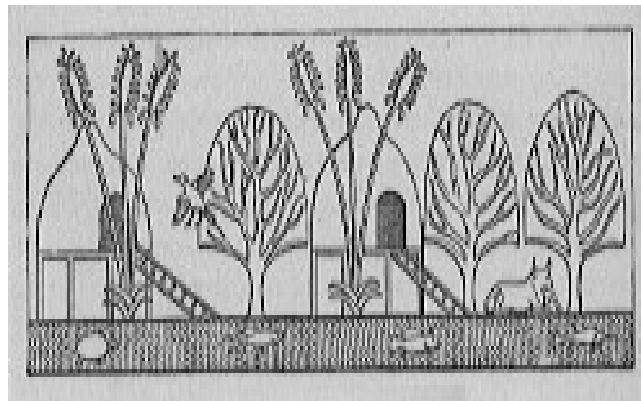
This ancient canal started, like the present Sweetwater Canal, from the neighborhood of Bubastis, the modern Zagazig; threaded the Wady Tûmilât; and emptied itself into that basin which is now known as Lake Timsah. When M. de Lesseps laid down the line of the Sweetwater Canal, he, in fact, followed the course of the old canal of the Pharaohs, the bed of which is yet traceable. When I last saw it, several blocks of the masonry of the old embankment were yet *in situ*, among the reeds and weeds by which that ancient water-way is now choked.

This canal is represented in one of the most celebrated wall-sculptures of the Great Temple of Karnak, (77) and it is there called *Ta-Tena*, or "the cutting;" and because King Seti is shown to be returning to Egypt from one of his Syrian campaigns by way of a bridge over this same canal, it has been universally taken for granted that he was the author of that important engineering work. There is, however, no kind of evidence to justify the assumption. As reasonably [Page 281] might it be supposed that Napoleon the First was the builder of the Pyramids, because in Gérôme's great picture he is represented as seated on horseback, and contemplating them from a distance. The canal may have existed, and in all probability did exist, long before the time of Seti I. It would seem, indeed, as if the great woman-Pharaoh who first conceived the daring project of launching her ships upon an unknown sea, was by far the most likely person to canalize that channel by which alone, so far as we can see, it would have been possible for them to go forth. For my own part, I have not the slightest doubt that Queen Hatasu was the scientific ancestress of M. de Lesseps; and that it was to the genius and energy of this extraordinary woman that Egypt owed that great work of canalization which first united the Nile with the Red Sea.

In the sculptured tableau from which our illustration of the ship is taken, four other vessels are shown: the first, as we have seen, leads the way with a swelling sail; the last is not yet fully laden,

but lies at anchor, waiting for a small boat into which some sailors are conveying large jars. In the next tableau, the expedition has reached its destination. The voyage being omitted, the ships are once more seen at anchor, and the ancient draughtsman, in one of the very few known examples of Egyptian landscape art, has carefully depicted for us the characteristic scenery of the unknown country to which the squadron has made its way. The ground is flat and thickly wooded, the conical huts of the inhabitants being built on piles and approached by ladders. A cow reposes peacefully in the shade of a tree to the right, and a bird, known by its characteristic tail-feathers as the *Cinnyris metallica*, wings its flight towards the left. Of the five trees here represented, two are conventional renderings of the date-palm. The trunks and branches of the other three are most carefully drawn.

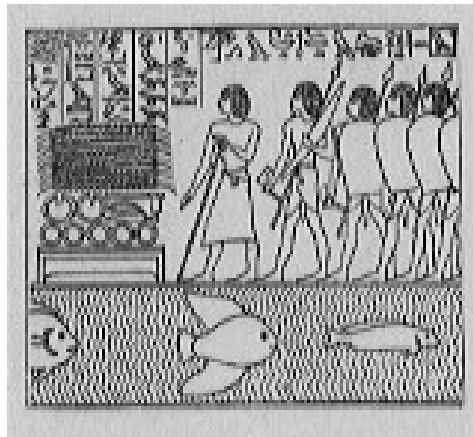
An enclosing line carried round each indicates the outline of the foliage, the details of which are left to the imagination. It has been supposed that this landscape represented some spot on the [Page 282] shores of the Red Sea; but M. Maspero has pointed out various reasons to show that we are here on the banks of a river. The three last-named trees, for instance, precisely reproduce the structure of the odoriferous sycamore, which does not grow by the sea-side, but on the borders of rivers; and he concludes that the Egyptian squadron, after sailing down the Red Sea and rounding the headland called Ras-el-Fil, had made its way up the mouth of the Elephant River. The water in the original is painted green, which may be taken to indicate a tidal river; green being the Egyptian color for sea-water, and blue for fresh-water. The fishes, it is to be observed, are not the fishes of Egypt, while among them is seen a fine turtle, a cetacean unknown to the waters of the Nile. (78)



View Of A Village In Punt.

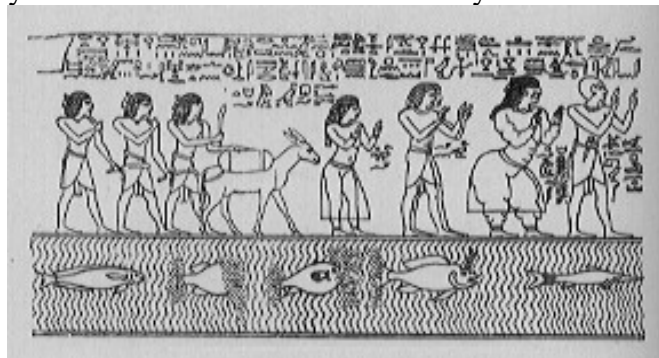
(From Mariette's *Deir-el-Bahari*, plate 5.) The huts of the natives are built on piles and approached by ladders, and, according to Dümichen, closely resemble the *Toquls* of the modern Soudanese. The trees are two date-palms in fruit, and three myrrh-trees (odoriferous sycamore), the foliage of the latter being indicated by a line bounding the tops of the branches. The bird flying to left is identified with the *Cinnyris metallica*, a native of the Somali country, having two long tail-feathers, of which only one has been given by the ancient Egyptian artist.

The royal envoy having landed, accompanied by his military escort, arranges on a table, or stand, the gifts which he has brought for presentation to the Prince of Punt. These gifts consist of bead necklaces, bracelets, collars, a hatchet, and a dagger of state. We may suppose the beads to be of that beautiful variegated glass, in the manufacture of which the [Page 283] Egyptians of the Eighteenth and Nineteenth Dynasties particularly excelled. The collars and bracelets are painted yellow, to represent gold, the former being torque-shaped and closely resembling the "toqs" worn by the Egyptian women of the present day. The envoy is in civil dress, and leans upon his staff of command. The soldiers are armed with spear and hatchet, and carry a large shield rounded at the top—the ordinary equipment of infantry of the line. Their captain carries no shield, but is armed with a bow, in addition to the spear and hatchet of his followers. The inscription states that these are "all the good things of His Majesty, to whom be Life, Health, and Strength, destined for Hathor, Lady of Punt." This is a circuitous manner of stating that the said good things are intended, not for the goddess, but as a means of exchange for the coveted products of Punt.



The Royal Envoy, Attended By His Body-Guard, Displays The Gifts Sent By Hatasu To The Prince Of Punt. (From Mariette's *Deir-el-Bahari*, plate 5.)

We next see the approach of the native chief, accompanied by his family and followers. They advance with uplifted hands, this being the accepted attitude of deprecation and homage. The chief wears a collar of large beads, a small dagger in his belt, and a *shenti*, or loin-cloth, of the same fashion as that worn by the Egyptians. Unlike them, however, he wears a beard; and this beard is curved slightly upward, like those with which the Egyptians represented their gods and deceased Pharaohs. The inscription engraved in front of his body states that he is "The Great of Punt, Parihu;" a [Page 284] name apparently derived from an Arabic root. He is followed by his wife, his two sons, and his daughter, to each of whom is attached a short inscription. The two youths are simply described as "his sons," and the young girl as "his daughter." His spouse, a very singular and unbeautiful person, is described as "his wife, Ati." She wears a yellow dress, bracelets on her wrists, anklets on her ankles, and a necklace of alternate bead and chain work round her throat. Her hair, like that of her daughter, is bound with a fillet on the brow. Her features are repulsive, and her cheek is disfigured by two lines of tattooing on either side of the mouth. She is hideously obese, her limbs and body being weighed down by rolls of fat. Her daughter, though evidently quite young, already shows a tendency towards the same kind of deformity.



Procession Of The Prince Of Punt, accompanied by his wife, family, and followers. (From Mariette's *Deir-el-Bahari*, plate 5.)

This strange portrait of the Princess Ati has been the subject of much discussion, it being a doubtful point whether [Page 285] she is to be considered as a diseased monstrosity, or as a paragon of beauty. It is the opinion of some authorities that she must have been the living realization of the highest type of female loveliness, according to the taste of the natives of certain parts of Central Africa. Chabas compares her with Speke's description of the favorite wife of the brother of the King of Karagoué, whose fat hung in large puddings about her arms, and whose weight was too great to allow of her standing upright. Beauty of this class was formerly supposed to belong exclusively to the fair ladies of the Hottentot race; but Schweinfurth, in his "Heart of Africa," describes the Bongo women in words that would almost seem to have been suggested by the subject of our illustration.

Maspero suggests that the Princess Ati may be suffering from *elephantiasis*; but Mariette is of opinion that the Egyptian artist has here represented not merely the wife of the chief, but the most admired type of the women of the Somali race. The complexions of the whole family are painted of a brick red, and their hair black, thus showing that they are not of negro race. The superimposed hieroglyphic inscription, which extends to some length beyond that of our illustration, states that "Hither come the Great [ones] of Punt, their backs bent, their heads bowed, to receive the soldiers of His Majesty." Then follow the words which are supposed to come out of their mouths: "How have you arrived at this land unknown to the men of Egypt? (79) Have you come down from the roads of the Heavens? Or have you navigated the sea of Ta-nuter? * You must have followed the path of the sun. As for the King of Egypt, there is no road which is inaccessible to His Majesty; we live by the breath he grants to us."

An ass, saddled with a thick cushion, and three attendants carrying short staves, bring up the rear of the procession. Over the ears of this beast of heavy burden is engraved in hieroglyphic characters, "The great ass that carries his wife;" [Page 286] the great ass, if the ancient artist is to be relied upon in his scale of proportion, bearing about the same relation to Princess Ati as Falstaff's half-pennyworth of bread to his "intolerable deal of sack." The men who guide and follow the ass wear the upcurved-beard everywhere characteristic of the natives of Punt in Egyptian art. On the sculptured pylon of Horemheb, at Karnak, we find a Prince of Punt of one hundred and sixty years later, with features closely resembling those of Parihu. He wears the same curved beard, and even the close-fitting cap, which was apparently the distinguishing badge of the chieftom. (80)

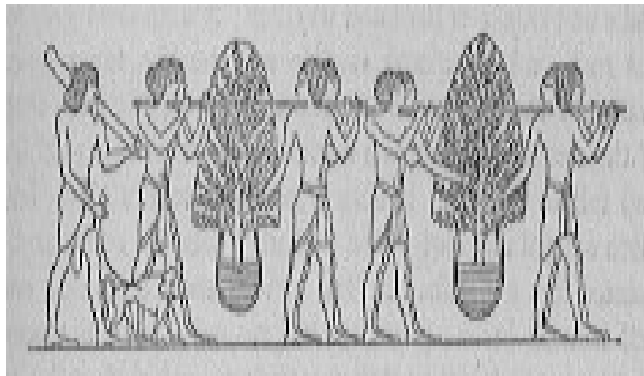


Chief Of Punt.

From the Pylon of Horemheb, at Karnak. This fine head of a chief of Punt is photographed from a cast taken by Mr. W. M. F. Petrie from the group of foreign tributaries sculptured on the Pylon of Horemheb, at Karnak.

The gifts sent by Hatasu having been presented by the envoy and accepted by the Prince of Punt, the latter proceeds to offer in return five ship-loads of the special products of his country. The inscription states that the Chief of Punt piles his tribute by the water-side.

From this point, the sculptured tableaux form a continuous scene, those in the lower register being almost perfect, whereas those in the upper register are unfortunately so much broken away that in many places there remain only the feet of the figures and the water lines of the river. In several of the best preserved, we see the Egyptian sailors carrying half-grown saplings which have been taken up with a ball of earth about the roots, and are being transported in baskets slung upon poles, each pole carried by [Page 287] four men. These, as they wend their way towards the ships, are accompanied by natives of Punt, some carrying large logs of ebony, others leading apes, and one a giraffe. In one place where there is a great gap in the wall, the remains of the inscription show that an elephant and a horse were among the animals embarked from Punt for the gratification of Hatasu. This Queen doubtless shared in that lively interest which, as it is well known, her brother Thothmes III. entertained for all kinds of foreign birds, beasts, and plants. (81) A running commentary of short inscriptions is interspersed here and there between the figures. "Stand steady on your legs, Bohu!" says one of the bearers. "You throw too much weight upon my shoulders," retorts Bohu.



***Men Carrying Saplings Of The "ANA-SYCAMORE" In Baskets, From The Shore To The Ships.
(From Mariette's Deir-el-Bahari, plate 5.)***

Over the saplings which are being carried in baskets, is inscribed *Nehet Ana*; that is to say, the Sycamore of Ana. Elsewhere we see the full-grown trees. The trunk is massive; the leaf is a sharp-pointed oval; and at the junction of the trunk and the larger branches are seen little copper-colored lumps of irregular form, representing the resinous gum which has exuded through the bark. A passage in Pliny, to which Mariette especially refers in his memoir on Deir-el-Bahari, shows that this tree, the odoriferous sycamore, can be none other than the myrrh-tree, whose gum [Page 288] was brought by the ancients from the so-called "land of the Troglodytes." According to the old naturalist, the myrrh-tree is found

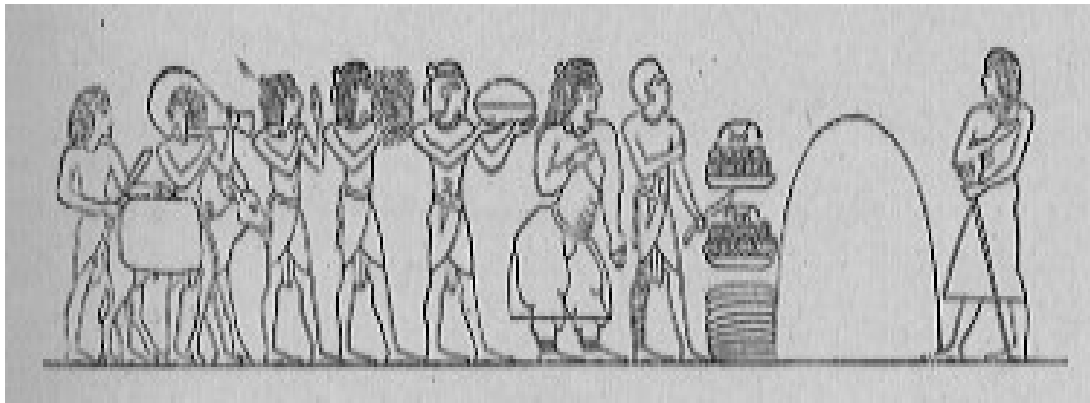
"... in many quarters of Arabia; also there is very good myrrhe brought out of the Islands; and the Sabeans passe the seas and travell as far as to the Troglodites countrey for it.... The plant groweth ordinarily five cubits high, but not all that length is it smooth and without prickles: the bodie and trunke is hard and wrythen; it is greatest toward the root, and so ariseth smaller and smaller, taper-wise. Some say that the barke is smooth and even, like unto that of the Arbut Tree: others againe affirme that it is prickly, and full of thornes. It hath a leafe like to the Olive, but more crisped and curled, and withall it is in the end sharpe-pointed like a needle.... The myrrhe trees are twice cut and launced in one year; the slit reacheth from the very root up to the boughes, if they may beare and abide it."

Further on, he says that, of all the wild kinds of myrrh-trees,

"the first is that which groweth in the Troglodites countrey;" and this, "the Trogloditike myrrhe, they chuse by the fattinesse thereof, and for that it seemeth to the eie greener.... The best myrrhe is known by little peeces which are not round; and when they grow together, they yeeld a certain whitish liquour which issueth and resolveth from them, and if a man breake them into morsels, it hath white veines resembling men's nails, and in tast is somewhat bitter." (82)

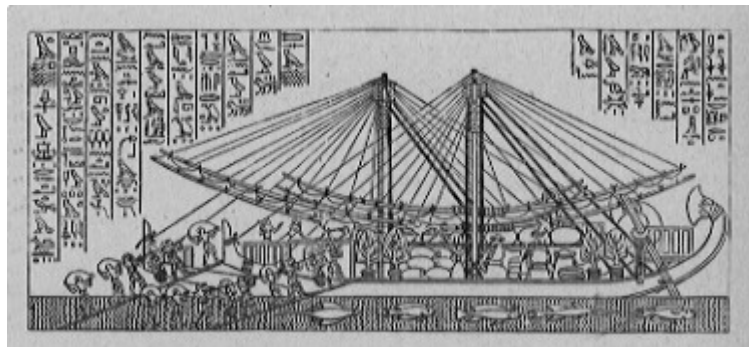
That the *Ana* was undoubtedly the resinous gum of the myrrh-tree is still further confirmed by the above passage from Pliny, which describes it as of a green color; the "green Ana" being constantly named in Egyptian inscriptions as the most precious and desirable kind.

One very interesting tableau, which is yet happily in good preservation, represents a group of three large trees of this species, *i.e.*, the *Nehet Ana*, or odoriferous sycamore. On the ground, in the shade of their boughs, are piles of panther-skins and elephant-tusks, logs of ebony in stacks, and [Page 289] rings and ingots of precious metal. Above the tops of the trees is shown a row of sycamore saplings in tubs, with an inscription stating that "thirty and one growing trees of the *Ana* were taken as marvels of Punt to the holiness of this God [Amen]. Never was there seen the like since the world began."



**Gifts Presented To The Royal Envoy By The Prince Of Punt.
(From Mariette's *Deir-el-Bahari*, plate 5.)**

And now, while the Egyptian sailors, assisted by the natives of Punt, are busily engaged in loading the ships, Hatasu's envoy offers an official reception to Prince Parihu, his wife and family. This parting interview is conducted with great ceremony on both sides. A huge heap of myrrh, two trays of massive gold rings, and a pile of elephant-tusks are brought by Parihu, probably as a farewell *bakhshish* to the envoy himself. The Lady Ati is apparelled as before, but the right leg of Parihu is covered from the ankle to above the knee with a close succession of metal rings resembling the *dangabor* of the Bongo people, as shown in an illustration to Schweinfurth's *Heart of Africa*. (83) The sons of Parihu, one of them carrying a bowl of gold-dust; an attendant bearing a large jar on his shoulder; and the ass, which has again enjoyed the unenviable privilege of carrying the Lady Ati, bring up the rear. The pile of *Ana* is here represented in a very summary fashion by a mere outline, but in some of the other subjects the little irregularly shaped lumps of the precious gum are all elaborately defined. The envoy stands in front of his pavilion—omitted in our illus- [Page 290] tration—and is apparently in the act of inviting his guests to partake of the banquet which, by order of Hatasu, he has prepared for them. This consisted, according to the accompanying inscription, of "bread, beer, wines, meat, vegetables, and all good things of Egypt, by command of His Majesty, to whom be Life, Health, Strength."



**Ships Of The Egyptian Squadron Being Laden With The Products Of Punt.
(From Mariette's *Deir-el-Bahari*, plate 6.)**

In the very interesting subject now before us, we see the Egyptian sailors, some carrying the saplings in baskets slung from poles, as before; others laden with big jars; and all hurrying on board along inclined planks reaching presumably from the shore, which, however, is not shown in the picture. The decks are already piled high with their precious cargo, among which may be observed three large apes, who make themselves perfectly at home. Slung to the main-mast of the nearest vessel, a harp is depicted, of a shape which may even now be seen in the hands of native musicians in Cairo and other large towns. The captain stands on the platform at the prow, issuing his commands; and, small as is the scale, the very natural action of the man in front of him, who shouts the order with his hand to his mouth, must not be overlooked. The long inscription engraved in vertical columns at either corner of the picture reads as follows [Page 291]

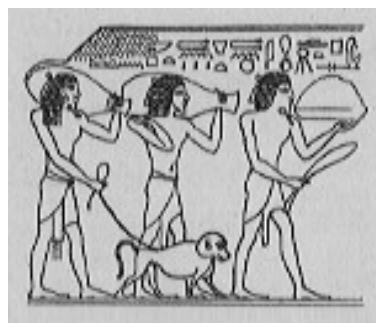
" Very great lading of the ships with the marvels of the Land of Punt, and with all the good woods of Ta-nuter; with heaps of *kami* of *Ana*, with trees producing green *ana*; with ebony and pure ivory; with gold, and green agates found in the Land of the Amu; with blocks of the wood *tascheps*; with *ahem* perfumes; with *tasem* dogs; and with hides of the panthers of the South; and with natives of the country, their women and children. Never since the beginning of the world have the like wonders been brought by any king." (84)

While these last two vessels are receiving their cargoes, the other three have already weighed anchor, and are seen with their sails set and filled by a favorable wind. A short inscription states that this is "the peaceful and prosperous voyage of the soldiers of his Majesty returning to Thebes, bringing with them the men of Punt. They bring such marvels of the Land of Punt as have never been brought by any King of Egypt, on account of the greatness of the King of the Gods, Amen, Lord of Thebes."

The return voyage, like the outward voyage, is passed over; and the next incidents of this curious panorama in stone take place in Thebes. We are shown nothing of the arrival of the squadron, nor of the unlading of the ships; the rest of the tableaux consisting mainly of processions of priests, soldiers, and sailors. The order in which these processions meet and succeed each other is somewhat confusing. The hieroglyphic inscriptions in this part of the building are also greatly mutilated, so that the subjects in many instances have to be taken as their own interpreters. It seems possible that they do not all represent the return of the expedition from Punt, but that some may have reference to the ceremonies which accompanied the opening of the temple. The unity of the composition as an historic whole is moreover impaired by the introduction of other foreign tributaries besides those brought from Punt; whence it may be concluded that the artist, in order to produce a more brilliant effect, introduced the representatives of various nations who [Page 292] on other occasions, had laid their tribute at the feet of Hatasu.

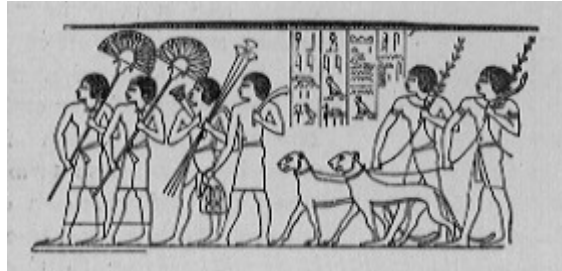
In one tableau we see the Sacred Bark of Amen, carried by twenty-five priests and preceded by libation-bearers, divine standard-bearers, and priests carrying bunches of lotus-lilies. In another, the sailors of the expedition march in single file armed with hatchets, and carrying green boughs in their hands—probably of the *Ana* sycamore. A drummer goes before, and the inscription says that "the sailors of the royal squadron shout for joy. They cry aloud; the heavens rejoice. May Amen grant long life to his daughter, the Builder of his Temple."

Following the sailors, comes the deputation from Punt, the native Somalis distinguished by their curved beards. Some of these bring trays of the *Ana* gum; others carry large jars, probably filled with gold-dust; others, again, lead apes of the two species indigenous to Punt, *i.e.*, the *Cynocephalus Hamadryas*, and the *Cynocephalus Babuinus*, called in the inscription the *Ani* ape, and the *Kafoo* monkey. To this part of the procession belong the figures of men leading the horse, the giraffe, and the elephant, which, as before-mentioned, are unfortunately almost destroyed. Last of all come more sailors, carrying the sycamore saplings in baskets as before.



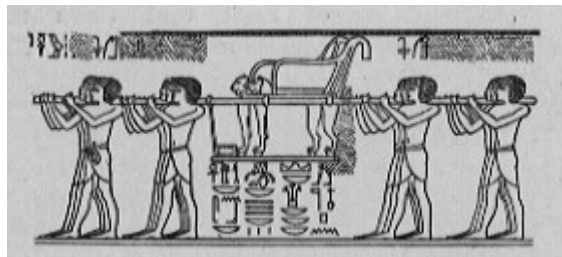
**Tributaries Of Punt Walking In The Procession From The Temple Of Amen.
(From Mariette's *Deir-el-Bahari*)**

Marching in the contrary direction, as if coming to meet and welcome the sailors on landing, we are shown a body of young soldiers, representing no less than three different regi- [Page 293] ments. They are armed with axe, bow, and shield; while some, belonging apparently to a Nubian corps, brandish the boomerang. All carry green boughs in token of festivity. Besides this procession, which may be called the Procession of Welcome, there is another and a very interesting cortege which may be distinguished as the Procession of the Queen.



Procession Of The Queen.

**Her Majesty's fan-bearers, quiver-bearer, sandal-bearer, and grooms with hunting leopards.
(From Mariette's *Deir-el-Bahari*)**



Her Majesty's throne-chair carried by twelve bearers. (From Mariette's *Deir-el-Bahari*)

First come the troops of the royal household, designated in the inscription as the soldiers of the *Per-aa*, or palace. (85) Next follow the Queen's fan-bearers, carrying long-handled flabellæ of conventionally rendered ostrich-feathers. After these come the Queen's quiver-bearer and sandal-bearer, and two grooms leading her Majesty's hunting leopards. Her throne-chair, carried by twelve bearers, brings up the rear. [Page 294] The chair, with its footstool, stands on a portable platform, and is evidently used as a *chaise-à-porteurs*, and not as a mere emblem of royalty. The inscription beneath the chair describes the Queen as "this good God," and enumerates her titles as "Lord of the Two Lands," etc.



The Queen Receiving Her Troops.

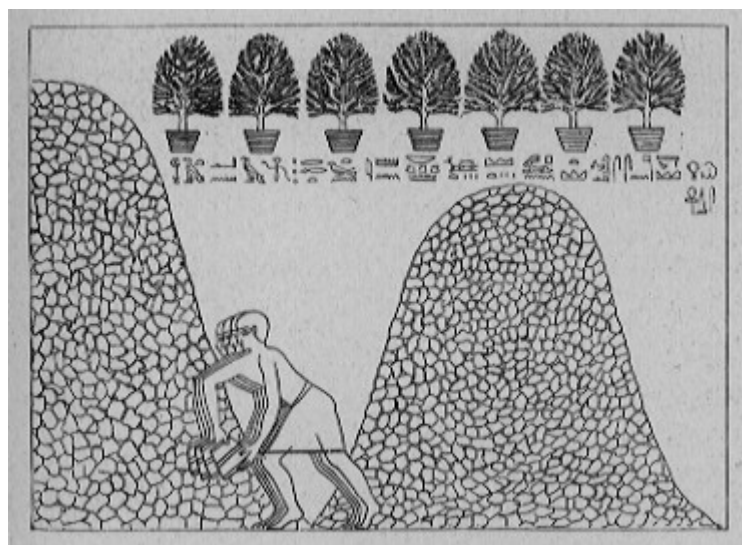
Hatasu has presumably been carried to the Temple of Amen, where she is seen in the next tableau standing, staff in hand, in the full costume of a Pharaoh, face to face with Amen enthroned. The inscription which fills the space between these two figures is cast into the form of a dialogue between the god and the Queen. Hatasu, reverting to the origin of the expedition, proclaims her intention of exploring the ways of Punt, that there may be *Ana* in abundance for the service of the temple. The god, in reply, congratulates her on the success of her expedition, and states that he himself, together with Hathor, the Lady



**Ceremony Supposed To Take Place In The Temple Of Amen At Karnak.
(From Mariette's *Deir-el-Bahari*, plate 11.)**

[Page 295] of Punt, and Urtheke, Vice-Regent of the Gods, guided the Egyptian explorers to the land of the myrrh-trees. (86) An ox is then sacrificed to Amen, the sacrificial act being depicted in a bas-relief, from which, unfortunately, the next block is missing, thus carrying away one corner of the subject. Here we see the altar of the god loaded with offerings, among which may be noted a haunch, a goose, and various kinds of cakes. Four priests uplift their hands in adoration; another carries a small stand; while two more cut the slaughtered ox limb from limb.

After this the tribute of Punt is formally transferred to the treasury of the temple; the *Ana* gum (specified in the inscription as "green *Ana*") is measured and registered by the temple servants; while the bags of gold-dust, the bricks of electrum, the ingots of pure gold, and the ivory tusks, are, by a conventional fiction, being weighed in the presence of Horus by no less a sacred scribe than Thoth himself.



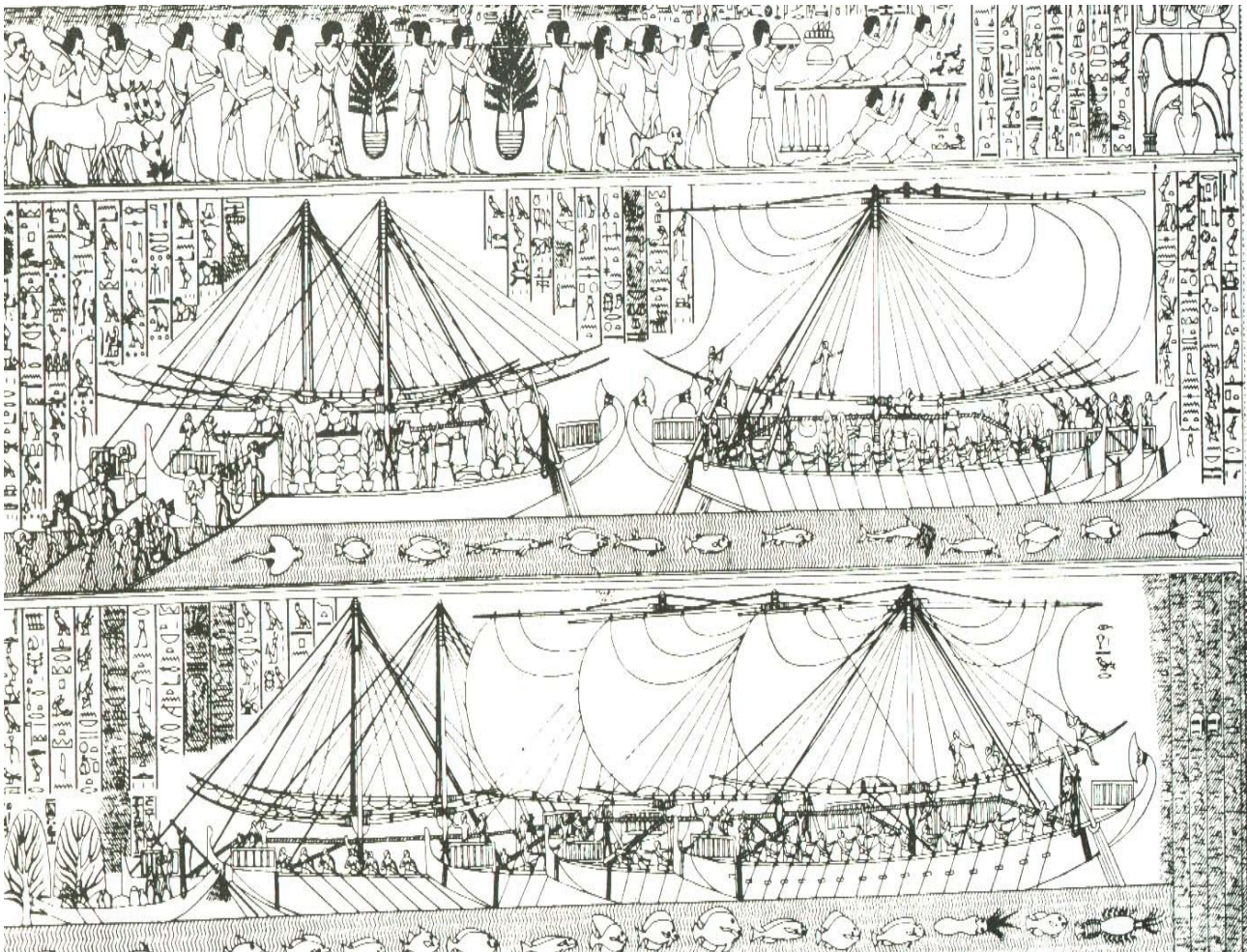
**Measuring The Precious Gum.
(From Mariette's *Deir-el-Bahari*) [Page 296]**

The ceremony at the Temple of Amen being concluded, the expedition is rowed across the Nile in a flotilla of State galleys, and proceeds to render homage to Hathor in that part of the temple at Dayr-el-Bahari over which she especially presides. They are accompanied by a detachment of troops composed of the flower of the Egyptian army.

And thus, to the sound of trumpets and drums, with waving of green boughs and shouts of triumph, the great procession lands on the opposite bank of the Nile, and, followed by an ever-gathering crowd, takes its way between avenues of sphinxes, past obelisks and pylons, and up one magnificent flight of steps after another, till the topmost terrace of the Great Temple is reached, where the Queen herself welcomes them to the presence of Hathor the Beautiful, the Lady of the Western Mountain, the Goddess-Regent of the Land of Punt.

Such is the story told in the sculptured decorations of this most interesting and beautiful ruin. Until it was partially excavated by Mariette, only a few of the less interesting sculptures were visible above the sand and debris in which it was entombed. Even now, a systematically conducted excavation would probably bring to light more inscriptions, and possibly more sculptures, than could be discovered by Mariette with the limited means at his command. In the slight but interesting work in which he has commemorated the results of his labor at Dayr-el-Bahari, he expresses his regret that he never had the opportunity there to conduct any properly organized work, such as his excavations of the temples of Karnak, Denderah, and Edfû.

Beyond the fact that Hatasu rebuilt and restored many ruined shrines and temples in various parts of her kingdom, and that the celebrated Speos Artemidos (87) was her work, and not, as is generally supposed, the work of Thothmes III., we know little or nothing more of the events of her reign. Seventeen years after the death of Thothmes II., her name, as already said, disappears from the monumental rec- [Page 297] ords, and we may assume that she had either ceased to live or ceased to reign.

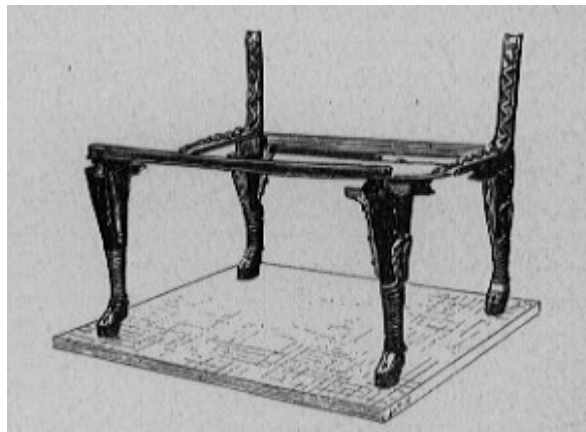


However this may be, her successor, Thothmes III., endeavored systematically to efface her memory from the minds of the Egyptians and her cartouches from the public monuments on which they had been emblazoned. It is her name which underlies the names and titles of Thothmes III. not only in the Speos Artemidos, but in hundreds of cases at Dayr-el-Bahari. Only in one single instance has the royal oval containing her family name escaped the chisel of the mason; and her solar name, though traceable under the chipped surface, is almost invariably erased. The mere grammatical construction of the texts bears witness, however, to the wholesale forgery committed by Thothmes III.; for, combined with the Pharaonic style in which the inscriptions are couched, the feminine suffixes which are so curiously appended to masculine nouns everywhere remain to show in whose honor these innumerable columns of hieroglyphs were engraved.

The tomb of Queen Hatasu was discovered by Mr. Rhind, in 1841, excavated in the cliff-side, in the near vicinity of her temple; but its identity appears since then to have been forgotten. (88) Although the mummies of her father, Thothmes I., of her husband and half-brother, Thothmes II., and of her half-brother and successor, Thothmes III., were discovered in 1881, in the famous tomb of the Priest-Kings, within a stone's-throw of her temple at Dayr-el-Bahari, the mortal remains of Hatasu were missing from the ranks of the illustrious dead with which that sepulchre was crowded. A small wooden cabinet, inlaid with ivory and carved with both her cartouches, was found among the minor objects there concealed. It contains, strange to say, a dessicated human liver—probably hers. This would look as if at one time the mummy of Hatasu had there been deposited, in company with the mummies of her kindred.

A few scarabæi dispersed through various public and private collections; a draughtsman of red jasper, in the form of [Page 298] a lion's head engraved with her two cartouches, which was found at Karnak, and is now in the Museum of Ghizeh; her signet-ring, engraved on turquoise and mounted in gold, in the possession of an English gentleman; and a funerary statuette, or Ushabti, inscribed with her name and titles, in the Museum of the Hague, are, with one exception, the only authentic mementos of Hatasu which have come down to our time.

The exception is a splendid one, and of great historic and archeological value, being an object of no less importance than the throne-chair of this great Queen. It was discovered by some Arabs in 1885 or 1886; brought to England in 1887, and exhibited at the Jubilee Exhibition in Manchester that year. At the close of the exhibition it was presented by Mr. Jesse Haworth to the British Museum, where it now occupies a conspicuous place in the upper Egyptian gallery.



Throne-Chair Of Queen Hatasu.
(From a photograph from the original in the British Museum.)

Specimens of ancient Egyptian stools and chairs, some beautifully inlaid with marqueterie of ivory and various woods, may be seen in several European museums; but in none do we find a Pharaonic throne such as this, plated with [Page 299] gold and silver, and adorned with the emblems of Egyptian sovereignty. It is not absolutely intact. The seat and back (which may have been made of plaited palm-fibre or bands of leather) have perished; but all that remains of the original piece of furniture is magnificent.

The wood is very hard and heavy, and of a rich dark color resembling rosewood. The four legs are carved in the shape of the legs of some hoofed animal, probably a bull, the front of each leg being decorated with two royal basilisks in gold. These basilisks are erect, face to face, their tails forming a continuous coil down to the rise of the hoof. Round each fetlock runs a silver band, and under each hoof there was originally a plate of silver, of which only a few fragments remain. The cross-rail in front of the seat is also plated with silver. The arms (or what would be the arms if placed in position) are very curious, consisting of two flat pieces of wood joined at right angles, so as to form an upright affixed to the framework of the back and a horizontal support for the arm of the sitter.

These are of the same dark wood as the legs and rails, having a border-line at each side; while down the middle, with head erect at the top of the upright limb, and tail undulating downward to the finish of the arm-rest, is a basilisk carved in some lighter colored wood, and incrustated with hundreds of minute silver annulets, to represent the markings of the reptile. The nails connecting the various parts are round-headed and plated with gold, thus closely resembling the ornamental brass-headed nails in use at the present day. The gold and silver are both of the purest quality.

Of the royal ovals which formerly adorned this beautiful chair of state, only one longitudinal fragment remains. This fragment, which measures some nine or ten inches in length, is carved on both sides, and contains about one-fourth part of what may be called the field of the cartouche. Enough, however, remains to identify on one side the throne-name, and on the other side the family name, of Queen Hatasu. The carving is admirable, every detail—even to the form of the nails and the creases of the finger-joints in part of a hiero- [Page 300] glyph representing a hand—being rendered with the most perfect truth and delicacy. The throne-name, "Ra-ma-ka," is surrounded by a palm-frond bordering, and the family name, "Amen-Knum Hatasu," by a border of concentric spirals. The wood of this cartouche is the same as that of the basilisks upon the arms, being very hard and close-grained, and of a tawny, yellow hue, like boxwood. Some gorgeously colored throne-chairs depicted on the walls of a side-chamber in the tomb of Rameses III. at Thebes show exactly into what parts of the framework these royal insignia were inserted, and might serve as models for the complete restoration of this most valuable and interesting relic.

It is a significant fact that the dark wood of the chair and the lighter wood of the basilisks are of growths unknown to Egyptian soil; and it may well be that both originally formed part of that very cargo which the exploring squadron of Queen Hatasu brought home to Thebes, some three thousand five hundred years ago, from the far distant shores of the Land of Punt.



Little Cabinet Of Hatasu

Out for War or A Shopping Trip? Why Hatshepsut Traveled to the Kingdom of Punt

<https://www.ancient-origins.net/history-famous-people/out-war-or-shopping-trip-why-hatshepsut-traveled-kingdom-punt-006477>



The walls of the great temple in Karnak depicted the story of an expedition of impressive ships to the mysterious land known as Punt. The fleet of Queen Hatshepsut traveled there for unknown reasons. Traditional interpretations summarized that Hatshepsut wanted to acquire some loot in Punt, but there may be another reason.

Hatshepsut was a famous ruler of the 18th dynasty in Egypt. She lived during one of the most magnificent periods in the history of Egypt, when the country was powerful and the treasury of the royal palaces were full of gold. It is unknown when Hatshepsut started her preparations for the journey to Punt, but it believed to have been a very expensive trip.

The Road to Punt

The female pharaoh ordered a few ships to be built in the shipyard near the Nile and transported by land to the harbor on the Red Sea. Some researchers believe that Hatshepsut wanted to attack Punt, but this statement brings about other questions.

For one, it is unknown where Punt was really located, but it is possible that it was the territory of modern Ethiopia. There are several pieces of evidence suggesting that Punt was located not far from Egypt. For example, an official of the Sixth Dynasty of the Old Kingdom claimed that he visited Punt and Byblos eleven times. This means that Punt was probably located near Byblos. Apart from this, there is information from the Fifth Dynasty that pharaoh Sahure brought back 80,000 measures of myrrh from Punt. There are also many recordings of trade between Egyptians and Puntians during the Middle Kingdom Period.



Red Sea and major travel routes by land and sea. ([Public Domain](#))

It seems that shopping travels to Punt were very normal for the pharaohs of Egypt. Why would Hatshepsut want to attack and loot an area which traditionally was a place where Egyptians bought precious items?

- [The Mortuary Temple of Hatshepsut at Deir el-Bahri](#)
- [Hatshepsut: The Queen who became King](#)
- [Did Hatshepsut, Number-One Female Pharaoh, Have a Secret Lover?](#)

During the 18th dynasty, pharaoh Thutmose III conquered Punt during the first year of his reign. The same year also brought him the lands of Palestine, Nubia, and Third Cataract (near Napata). All of the lands were close to Egypt, so it shouldn't be any different in the case of Punt. On the inscriptions discovered in Deir el-Bahri the name of Punt was written as a part of Egypt, not a foreign land.



Women Have Almost Always Loved Shopping

Punt was well known as a paradise for anyone who loved luxurious goods. The reliefs from Karnak show the goods which Hatshepsut brought back to Egypt. There were animals, food, precious stones, and other treasures. It is also believed that Punt had an oracle who was respected by the female pharaoh. However, the translation of the relief's inscription isn't clear and may be read in two ways:

*"She has no enemies among the southerners
she has no antagonists among the northerners.
Heaven and all foreign lands created by the god are completely subservient to her
They come to her with fearful heart, their chiefs bowing their heads,
with tributes on their backs. They present her with their children,
so that they may be given the breath of life,
because of the greatness of the might of her father Amun,
who placed every land under her feet,
the king himself, the king of Upper and Lower Egypt Maatkare.
The majesty of the palace beseeched the stairs of the lord of the gods
and instructions were heard from the Great Throne, an oracle from the god himself:
Explore the routes to Punt, open the roads to the Myrrh-terraces,
and lead an expedition on water and on land to bring exotic goods from the God's Land
to this god who created her beauty."*

Some still believe that Hatshepsut went to Punt to conquer it once more, or to steal the goods and plunder the capital. However, it seems more reasonable to conclude that her visit was of a more peaceful nature. The pharaoh, called 'Maatkare' in the ancient inscriptions, doesn't sound like an invader.

- [Archaeologists identify Temple of Hatshepsut, the female Pharaoh the ancients tried to erase](#)
- [Reconstructed Temple of the Night Sun in Mortuary of Queen Hatshepsut opens to the public](#)
- [Archaeologists Discover a Resting Place for an Ancient Egyptian Sacred Boat](#)



This relief depicts incense and myrrh trees obtained by Hatshepsut's expedition to Punt.

War, Looting or a Friendly Visit?

Later in the same inscription we discover the reasons to her visit to Punt. It suggests that ideas of war or invasion are very overrated. The pharaoh says:

*"I have given you Punt in its entirety including the lands of the gods
the God's Land that has not been entered, and the Myrrh-terraces unknown to
Egyptians.
It was learned of by hearsay, from the stories of the ancestors. Exotic goods were
brought,
and these were brought from there to your fathers, the kings of Lower Egypt,
from one to the other since the era of the ancestors, to the kings who were before,
in return for many payments. No one will reach them your explorers,
for I will let your expedition enter it after I will have guided them by water and by land,
disclosing to them the unexplored roads after I will have entered the Myrrh-terraces."*

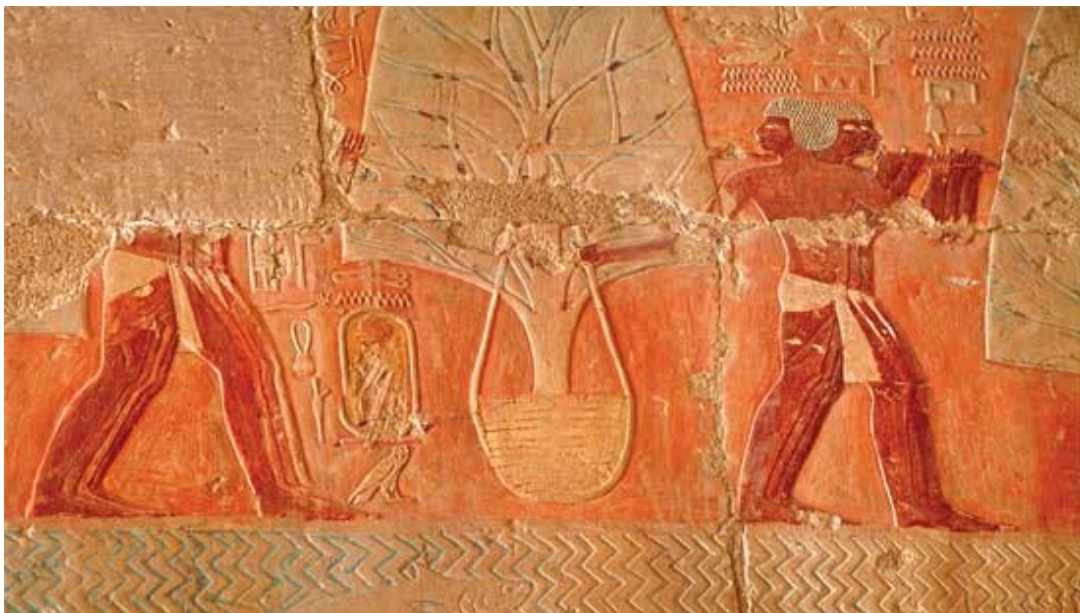
Later the inscription speaks about the goods Egyptians took on the ship. There is also a feeling that the Egyptians didn't know the people of Punt very well. Does it sound like an invasion? Not at all. It seems more likely that Hatshepsut's travel to Punt was directed by an interest in goods. It is unknown, however, if she received the items she needed by domination or, like many of her ancestors, she saw Punt as similar to a modern shopping center.



Egyptian expedition to Punt during the reign of Hatshepsut. ([CC BY-SA 3.0](#))

The Truth Will Be Revealed

The inscription explains that the Puntians were happy to see the Egyptians and they offered them lots of precious goods. Also the rulers of Punt are mentioned as being very pleased about Hatshepsut's arrival. Nothing suggests that Hatshepsut hurt the kingdom of Punt.



The ships, which were often described as warships, have no sure signs of being prepared for anything other than transport. It seems that many old analyses followed an untrue assumption. It is almost impossible that Hatshepsut went to Punt to conquer it, but it is almost certain that she traveled there to fill her vanity with the treasures of the mysterious kingdom.



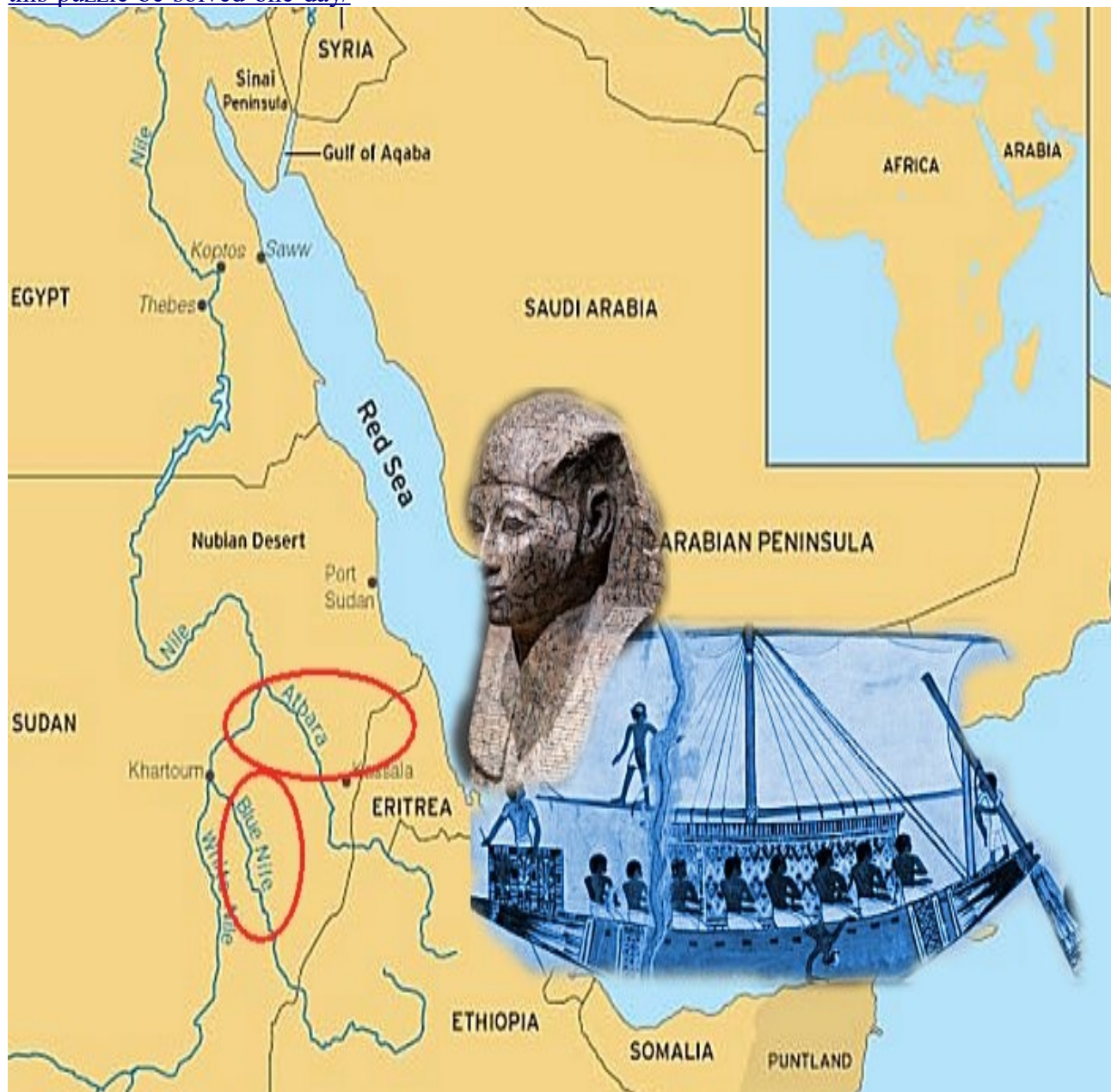
A tree in front of Hatshepsut's temple, claimed to have been brought from Punt by Hatshepsut's Expedition which is depicted on the Temple walls. ([CC BY-SA 3.0](#))



Top image: A stone statue of Hatshepsut ([CC BY-SA 2.0](#)) and Egyptian soldiers from Hatshepsut's expedition to the Land of Punt as depicted from her temple at Deir el-Bahri. By [Natalia Klimczak](#)

Mysterious Location Of The Amazing Land Of Punt ,Can This Puzzle Be Solved One Day?

<http://www.ancientpages.com/2016/07/18/mysterious-location-of-the-amazing-land-of-punt-can-this-puzzle-be-solved-one-day/>



The legendary kingdom of Punt has long been argued by scholars, who are not exactly sure about the location of Punt. It is believed to have been in the region of the river Atbara in what is now Ethiopia. It was a kingdom south of Nubia, possibly between the Blue Nile and the Red Sea (the precise location is not known, with arguments made for what is today southern Sudan or Ethiopia).

According to the known inscriptions, Punt was located not far away from Egypt and to the east. It was sometimes called 'God's Land' and surrounded with respect.

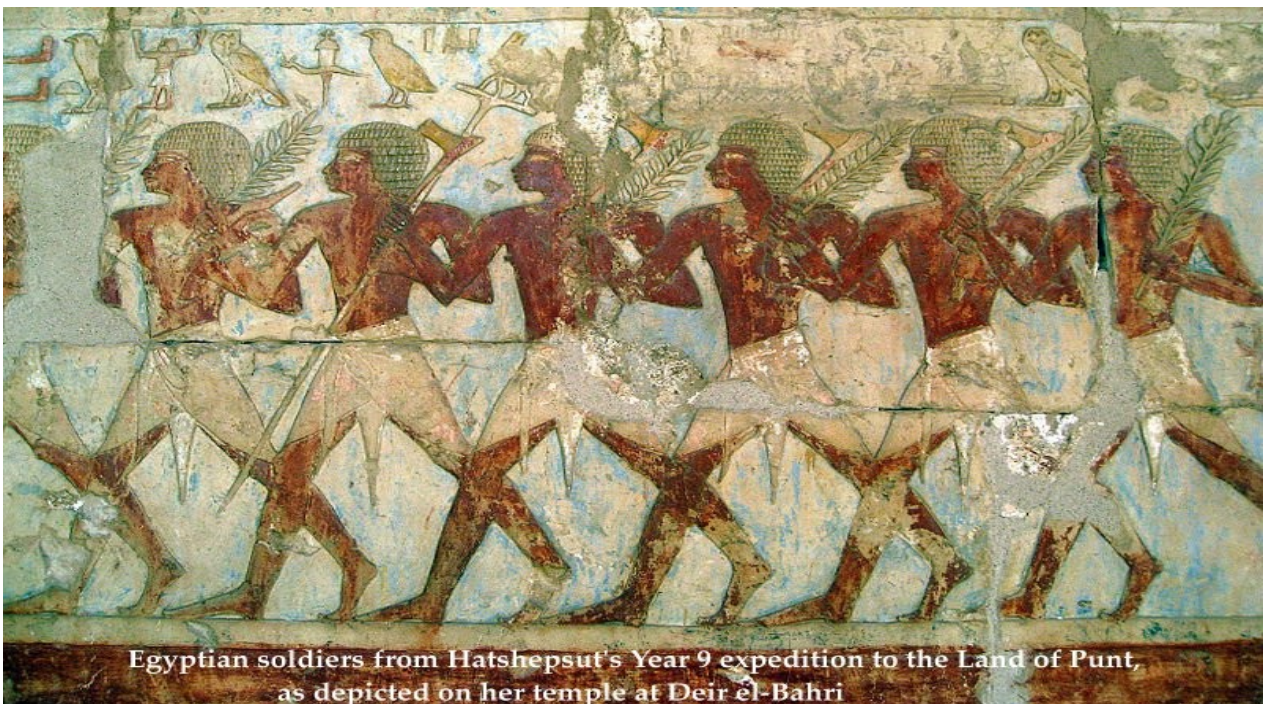
The ancient Egyptians used to trade with the neighboring countries in the region of the Mediterranean Sea and along the Nile River to the south and set up trade routes to Cyprus, Crete, Greece, Syro-Palestine, Punt and Nubia.

Montuhotep III (or Sankhkare Mentuhotep III) of the Eleventh dynasty was Pharaoh of Egypt during the Middle Kingdom.



Relief depicts incense and myrrh trees obtained by Hatshepsut's expedition to Punt.

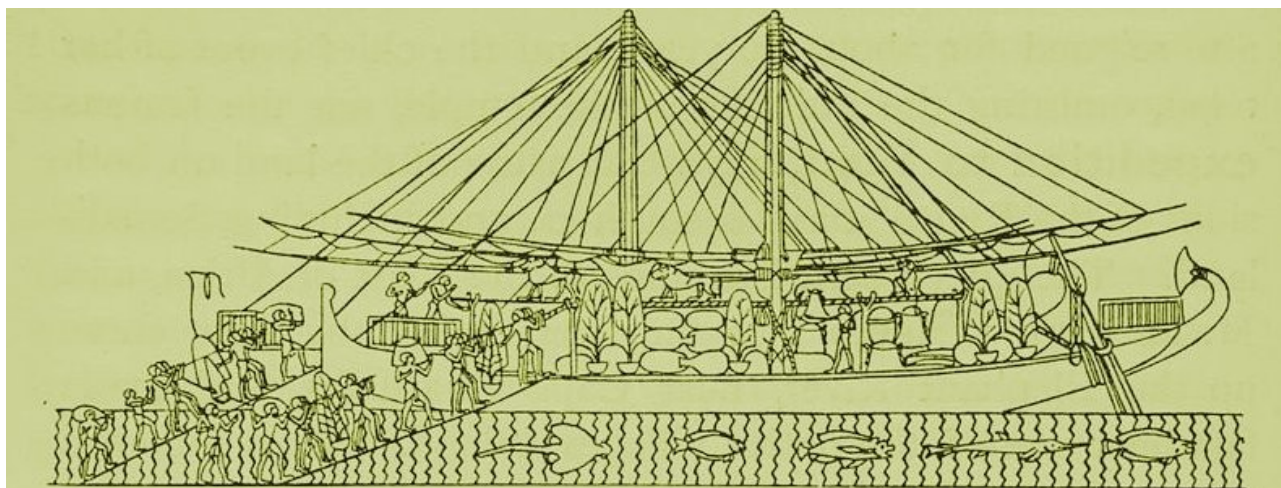
He was known for his architectural innovations but also for his military excursion to the land of Punt, where 3000 strong warriors took part in, and so was the famous and powerful Queen Hatshepsut. Trading expeditions of the ancient Egypt were often dangerous and Hatshepsut's expedition to Punt was one of them. It took over three years. Undoubtedly, Hatshepsut considered her famous Punt expedition the greatest achievement recorded during the time of her reign. On her return this remarkable queen ordered to build a magnificent temple that resembled exactly what she had seen. Hatshepsut's reliefs describe and depict with many details, a land of peace and wealth, with 'terraces of myrrh trees', gardens and a plenty of exotic plants and animals, boats sailing to Punt, and the trade exchange with the Puntites.



Egyptian soldiers from Hatshepsut's Year 9 expedition to the Land of Punt, as depicted on her temple at Deir el-Bahri

According to the temple reliefs, the Land of Punt was ruled at that time by King Parahu and Queen Ati. Based on the unnatural variety and richness of the fauna and flora, of which some was Arabian, some African and some defied identification, many different opinions were created about the location of Punt.

Interesting is that if the land of Punt describes for example, Palestine, according to many researchers, everything begins to fall into place. The Bible often mentions king Solomon's interest in exotic animals and plants; there are also several references to 'mountains of myrrh'.



An Egyptian ship being loaded by the people of Punt.



Could not Punt (which should be read 'Pwene' or 'Pwenet') simply be the Egyptian version of the name Phoenicia? Researchers say that on Hatshepsut's reliefs, are Semites depicted with pointed beards, curved noses and skins a shade paler than the Egyptians.

Her voyage to Punt *by sea and then by land* – most probably was from Thebes to the Red Sea and to the Gulf of Aqaba and then she encountered date palms growing along the beaches up to the head of the Gulf's landscape. Were these richly described 'marvels of Punt' from this region of the world? Was Hatshepsut traveling to Sinai, perhaps? So, why did the queen glorify the expedition as the 'major achievement of her reign'?

Punt is described as being to the east of Egypt, Hatshepsut, on the other, identifies Punt with the Lebanon, so, where was the mysterious Punt?

The exact location of the Land of Punt is still disputed by historians, scholars, archaeologists, and others in the present day. Can this puzzle be solved one day?

Written by – **A. Sutherland AncientPages.com** Staff Writer

Here is proof that the ancient Punt Civilization really existed



and is located in present-day Somalia

<https://face2faceafrica.com/article/here-is-proof-that-the-ancient-punt-civilization-really-existed-and-is-located-in-present-day-somalia>



According to history, the Punt Civilization is an unknown and mysterious civilization that existed in Africa centuries and centuries ago. Many readings will describe it as an early civilisation that existed long before the development of a culture that found it necessary to record its history.

The Punt Civilization was first discovered through historical scripts in ancient Egypt. Deciphered Egyptian hieroglyphics indicate their extensive trade and socialisation. Gold from Punt is recorded in Egyptian history as early as the 4th century. They also traded with ancient Greece providing ebony, myrrh, silk, gold, scented perfumes and other precious minerals.

The Civilization was a wealthy one that produced and traded gold, ebony and silk. The people of Punt were wealthy traders who explored other civilisations creating strong bonds and promoting peace. Nothing is known of how the civilisation ended or the people that inhabited it, but they were commonly called the “the people of the gods” by ancient Egyptians.

The Puntland State of Somalia is an ancient Kingdom that still exists today. The State is located in the northeastern part of Somalia and is a description that largely fits the location of the ancient Punt Civilization.

Scholars have argued that modern-day Somali Puntland founders were inspired by the ancient kingdom, but more recent findings of small pyramidal structures, stone ruins, caves and buildings in northeast Somaliland give proof to the fact that the thriving civilisation indeed existed in Somalia.



The-Egypto-Nubian-Chief-Nehesil leading his men to Punt



Queen Hatshepsut , second female Pharaoh

During the constant tradings with Egypt, records indicate that Queen Hatshepsut, the fifth pharaoh and second female pharaoh of Egypt built a fleet on the Red Sea to help facilitate trade between the two civilizations. She made a trip to the ancient city bringing with her a few things back to Egypt.



Hatshepsut's tree

Egyptian history indicates monuments, copper and Carved amulets were many of the gifts that were brought into Egypt from Punt. However, the only findings include a painting depicting the Queen of Punt at the time of the pharaoh Hatshepsut's visit and a tree made of metal that still stands in front of Hatshepsut's temple.



Queen Ati of Punt

The only other depictions of the Punt Civilization are paintings from historical readings and a few other carvings in Egypt. Whether scholars like to admit it or not, Punt Civilization is genuinely African originating in Somalia extending to modern-day Djibouti and Eritrea.

The Journey to Punt 🌐

<https://www.charentonmacerations.com/2016/08/12/the-journey-to-punt/>



Returning to “God’s Land” | Hatshepsut’s Expedition to Punt

As pharaoh, [Hatshepsut](#) is remembered for many notable accomplishments achieved during her 22 year reign of Egypt. Her earliest achievements took place on the battlefield, setting her sites on resolving ongoing conflicts disrupting important trade. In her first few years of power, Hatshepsut moved to execute several successful strategic military campaigns in Nubia to the South, and the Levant and Syria to the North. Hieroglyphics tell of the pharaoh proudly fighting alongside her loyal soldiers, restoring glory to the Egyptian Empire. This military action was only the first step on a path to greatness that sees her sailing down the Red Sea to the mythical land of Punt.

Many historians refer to Hatshepsut as “the first great woman of recorded history.” Gender distinctions aside, she was a great ruler period. Hatshepsut left behind a legacy that easily rivaled the success of her male counterparts, with reminders of her prosperity continuing to stand in Egypt today. The fact that Hatshepsut happened to be a woman, while no doubt a rarity amongst rulers of the ancient world, should only further underscore her genius and tenacity: in an era of men, she found a way to defy the norm.

In general, women in Egyptian society had more rights than in other early civilizations (women could own property for example), yet the idea of having a female ruler in her own right was still considered an unique occurrence: only Khent-Kaues, Sobeknefru and maybe Nitocris pre-date her as ruling in their own name, and none of these women were supported by the ruling and religious classes like Hatshepsut. She, like good politicians are prone to do, leveraged these relationships, promising a return to wealth and power under her regime.

Divine/Royal Blood + Noble/Religious Support = Ruling Legitimacy for Hatshepsut

According to artifacts unearthed by archaeologists, we know that Hatshepsut governed with an acute awareness of the potential issues stemming from her gender (there were specific objections to the idea of a woman as pharaoh, and she knew these would need to be addressed). Sometimes appeasing, other times pushing the bounds, she was always ready to confront any concern with a workable solution. For example, she declined to take the traditional pharaonic title, “The Strong Bull” (AKA “The Strong Bull of his Mother”). Instead, Hatshepsut, having previously served as a successful warrior, chose to associate herself with the lioness image of Sekhmet, the major war deity in the Egyptian pantheon. Hatshepsut frequently used representation to control the prevailing narrative regarding her position. She was carefully shaping her legacy, one inscribed statue, obelisk, and temple at a time. The diversity and immensity of commissioned images and structures produced during her reign was quite astounding.



Dreams of Amun

The greatest of Egypt’s pharaohs were consummate builders, and Hatshepsut was no exception. She kept her prized architect, Senenmut, very busy. Hatshepsut built architectural wonders to provide for her people, and to please her gods. From the new wealth she was acquiring from restored trade, Hatshepsut would see built and restored: raised monuments in Nubia at Qasr Ibrim, Semna, Faras and Buhen; work inside the temple at Karnak including at the Temple of Mut (i.e. it’s massive twin granite obelisks) and the Palace of Ma’at; not to mention construction of her awe-inspiring mortuary temple at Dayr al-Bahri (djoser-djeseru). And this is just the short list of some of her commissioned public works. Each of these sites provided the additional advantage of providing a new canvas for Hatshepsut-supported propaganda. I say propaganda as these were stories of Hatshepsut’s life, as told by Hatshepsut.

One interesting snippet of self-authored propaganda involves the story of her divine birth. As the myth goes, the god Amun appeared to Hatshepsut's mother Ahmose disguised as Thutmose I, "in a flood of light and perfume." Amun then placed an ankh to Ahmose's nose, and Hatshepsut was magically conceived. Amun instructed the god Khnum to create a body and *ka* (life force) for Hatshepsut. With Khnum, Heket, goddess of life and fertility, then guided Ahmose towards a lioness' bed where she was to give birth to Hatshepsut. Reliefs depicting this immaculate conception of Hatshepsut can be found located inside Karnak as well as on the walls of Dayr al-Bahri.

Other decoded myths reference the importance of this direct connection to the god, Amun. As told by Hatshepsut, Amun often spoke to her in her dreams. During slumber, he would reveal his divine plans to his most beloved daughter. In one such dream, Amun urged Hatshepsut "... to explore the roads to the terraces of myrrh", AKA the land of Punt. Known to by the ancients as "God's Land," Punt is thought to have been part of what is now modern-day Somalia (the likeliest locale due to found artifacts and soil samples), but other historians have argued it to be a part of Ethiopia, Eritrea, or even on the Horn of Africa.

There was a pre-existing relationship with Punt, one which seems to have dwindled over the years. Egyptian and Puntite culture had things in common (i.e. shared language and shared deities), but ties had obviously weakened, possibly a consequence of then above mentioned conflicts. As a result, trade with Punt was conducted through middlemen. Hatshepsut knew that a successful expedition would not only greatly increase Egypt's wealth, but it would also cement her place in history. So during the ninth year of her reign (1493 BCE in the 18th Dynasty of Egypt), Hatshepsut, under the divine consultation of Amun, officially turned sails towards "God's Land."



The Spoils of Punt

To get to Punt, Hatshepsut ordered the construction of an impressive seafaring fleet. The expedition set sail with five ships, each vessel measuring 70 feet long, bearing several sails, and capable of accommodating 210 men (including 30 rowers). That's right. Hatshepsut voyaged down the Red Sea with a small army of about 1000 people: an intimidating and impressive show of strength by the pharaoh. According to the reliefs, the Puntites greeted the arrival of Hatshepsut with celebration, "imploring her Majesty, hail to thee, King of Egypt, Lady Ra, shining like the solar disk..." Just imagine the spectacle.

The Egyptians brought with them weapons, ore, earthenware, and slaves, eager to trade them for the coveted luxuries of Punt. Arriving with such a formidable number, one gets the sense that Hatshepsut was eager to reap the rewards of her journey, and in abundance. Rewarded she was:

“...loading of the ships very heavily with marvels of the country of Punt; all goodly fragrant woods of God’s Land, heaps of myrrh resin, with fresh myrrh trees, with ebony and pure ivory, with green gold of Amu, with cinnamon wood, khesyt wood, with two kinds of incense, eye-cosmetics (galena), with apes, monkeys, dogs, and with skins of the southern panther, with natives and their children. Never was brought the like of this for any king who has been since the beginning.”

With the mission accomplished, her ships set return sails for Thebes, filled to the brim with the newly acquired treasures from Punt. Hatshepsut would once again make good on her promises of wealth and prosperity. Amun and his people would be pleased.



Making Fragrance History | Thirty-One Myrrh Trees

Hatshepsut’s expedition was an equally important milestone in fragrance history. According to her story, Hatshepsut returned to Thebes with riches that included thirty-one fresh myrrh trees plucked from the terraces of Punt. These trees were to be replanted in the gardens of Amun at Karnak and alongside the steps of Dayr al-Bahri. The proof is in the roots... namely, the old myrrh tree roots uncovered during later excavation of each site. The trees grew. Hatshepsut’s journey to Punt and back is the earliest written record historians have uncovered to describe such plant migration.

With the successful transplantation of myrrh, Egyptians were now able to start sourcing some of their myrrh resin needs locally. In other words, more materials of the perfumery trade were consolidated within the borders of the empire. Hatshepsut’s actions effectively allowed Egypt to take more ownership over the means of perfume production, sowing deeper the seeds of this burgeoning craft. In the wake of Hatshepsut’s reign, Egypt would go on to see the rise of the great perfume cities like Mendes. It is for this reason that many consider Egypt the birthplace of perfume.

Ancient Egyptians adorned, practiced, and worshipped with fragrance. Perfume and incense were referred to as “the breathe of god.” And in crafting perfume, myrrh was a prized material. Myrrh was regularly used in religious rituals, often linked to Hathor, motherhood, or fertility (including, I kid you not, the practice of vaginal fumigation with myrrh). Myrrh was also a key component in the pharaonic kyphi (royal incense mixture). Consider it no coincidence that myrrh later pops up in the Biblical tale of Jesus’ birth. So the next time you find yourself pondering myrrh and perfume, think of the pharaoh Hatshepsut and her legendary journey to the land of Punt.

[Eye, Hatshepsut | The Fragrance](#)



[Eye, Hatshepsut | The Fragrance Brief](#)



Where Is Punt? 🌐

<https://www.pbs.org/wgbh/nova/article/egypt-punt/>



The female pharaoh Hatshepsut told us more about Punt than anyone else in ancient times. But even she is silent on its exact location. © Sandro Vannini/Corbis

You can almost imagine the Pharaoh Hatshepsut smirking from the other world. "We've got you, haven't we?" she might be saying, a twinkle in her bold eye. For Hatshepsut, along with all other ancient Egyptians, has left us a puzzle that we just can't seem to solve with any certainty. It's the mystery surrounding the location of Punt ("Poont"). Also known as God's Land, Punt was a faraway realm rich in incense, ebony, and gold with which the Egyptians traded for over a thousand years.

The Egyptians left us mountains of evidence for Punt, none more so than Hatshepsut, whose 3,500-year-old temple at Deir el-Bahri near Thebes contains a veritable book in stone describing Punt. Hatshepsut and other pharaohs sent huge expeditions to Punt—flotillas of robust, seagoing ships with thousands of men. But neither Hatshepsut nor anyone else from ancient times left us any map, any directions or distances, or anything else that definitively pinpoints Punt's location.

So elusive is the answer that, since the mid-19th century, a procession of scholars have, like erudite dart-throwers, stippled the map of the Red Sea area with their often strongly argued proposals for where Punt lay. (Refer to map below throughout this article.) Syria. Sinai. Southern Arabia. Eastern Sudan. Northern Ethiopia. Somalia. Kenya. Each was Punt, insists this or that Egyptologist. New papers continue to appear regularly that try to put this question to bed once and for all. So far, all have failed.

As one scholar who has ventured into this labyrinth, Dmitri Meeks, has phrased it, "Punt 'exists' as if in a void ... the exact whereabouts of which remain more or less unknown."

Why? How can an entire realm or region go missing, as it were? With a steady stream of references across nearly 2,000 years of ancient Egyptian history and highly focused scholarship for 150 years, how can we not know? Where *is* Punt?



Proposed locations for Punt are literally all over the map. As one Egyptologist put it, "The variety of geographical placing of the Land of Punt is quite awesome...."

© WGBH Educational Foundation

Evidence from the ancients

The first clear mention of Punt comes from the Old Kingdom. As the so-called Palermo Stone tells us, about 2500 B.C. during the reign of King Sahure, an expedition to Punt returned with 80,000 measures of *'ntyw*, which scholars believe to be myrrh. Derived from a tree of the same name, myrrh is a resin used to make incense, which the Egyptians coveted for temple rituals; myrrh was the most prized commodity from Punt. Sahure's expedition also brought back 23,030 staves—wood being precious to a desert country like Egypt—and 6,000 measures of electrum, a natural alloy of gold and silver, among other items.

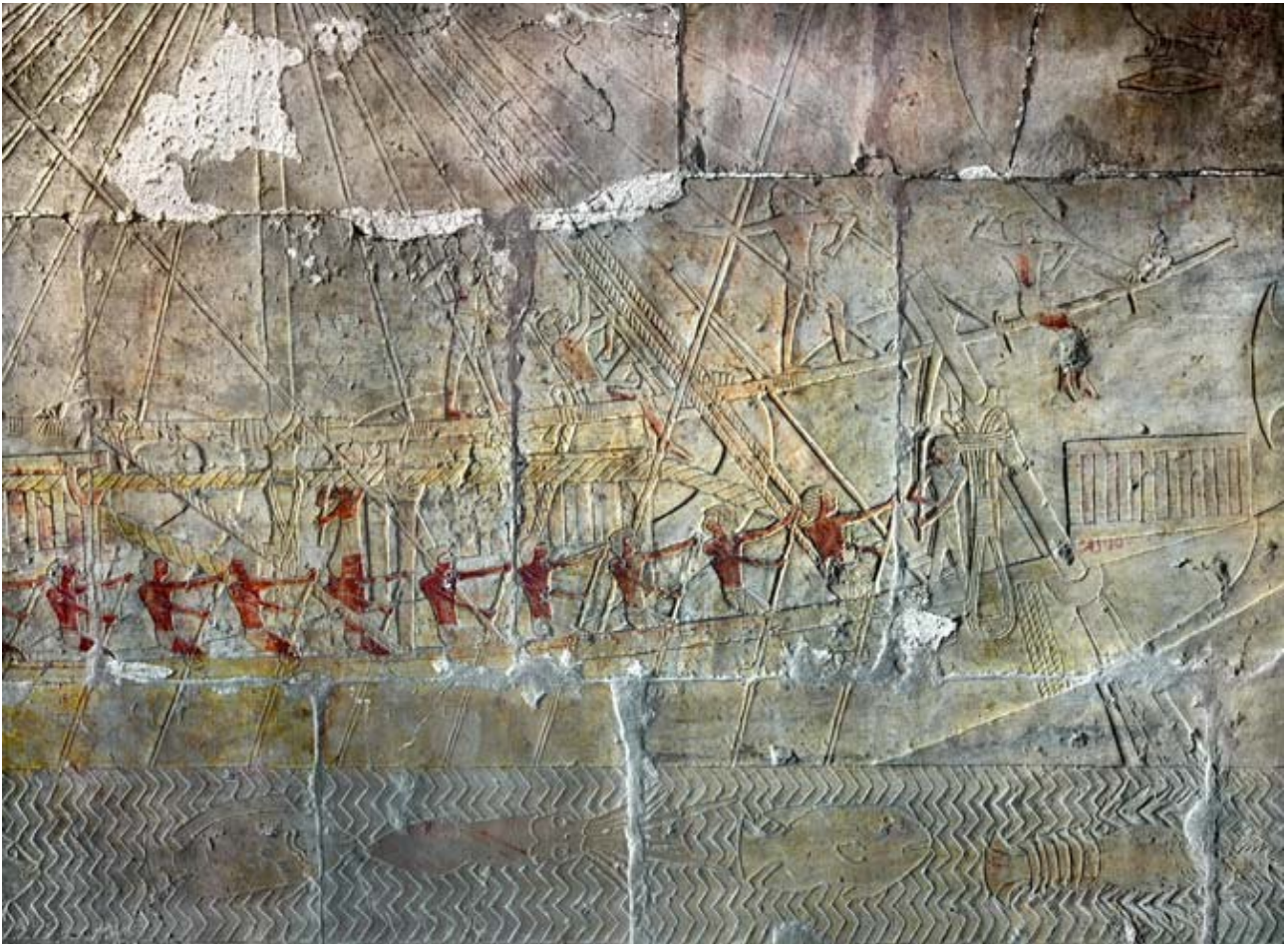
What the Palermo Stone doesn't tell us—launching a tradition of vagueness that lasted two millennia—is where Punt lies or how to get there.

By the Middle Kingdom, expeditions to Punt had become pyramidal in scope. One inscription from about 1985 B.C. mentions an expedition of 3,000 men; another a half century later boasted 3,700 men. Again, Punt's location is not given.

Where did the ships go on the Red Sea after they set sail from Saww? No one knows.

Hatshepsut's expedition in the New Kingdom, if not the largest, was far and away the most thoroughly chronicled. Dispatched in the 15th century B.C., during the ninth year of her reign, the crusade is meticulously recorded on her bas-relief (see [The Expedition to Punt](#)). One large scene portrays Punt itself, including beehive-shaped houses on stilts shaded by palm and possibly myrrh trees. Another scene depicts Hatshepsut's flotilla of ships departing for and arriving at the distant country, where they're "loaded very heavily with the marvels of the land of Punt" for the return voyage. A final scene shows dignitaries from Punt presenting their "marvels" to Queen Hatshepsut.

The last expedition to Punt that we know of occurred under Rameses III, in the 12th century B.C. An ancient papyrus records that Rameses III "constructed great transport vessels ... loaded with limitless goods from Egypt. ... They reached the land of Punt, unaffected by (any) misfortune, safe and respected." And they returned safe and respected. But from where exactly? Papyrus doesn't say.



One of Hatshepsut's Punt ships setting sail, with red-painted Egyptians at the oars and Red Sea creatures swimming in the waters beneath © Sandro Vannini/Corbis

Which way?

What the papyrus does make clear is that Rameses III's expedition journeyed to Punt at least in part via the Red Sea. Today, scholars have convincingly shown that Middle and New Kingdom pharaohs bent on Punt constructed their ships on the Nile, then disassembled them and carried them 100 miles across the desert from Koptos, the place where the Nile comes closest to the Red Sea. They then reassembled them at the ancient Red Sea harbor of Saww (today Mersa Gawasis) and sailed to Punt. On the return, they unloaded the ships at Saww and transported the goods by donkey caravan back to the Nile, where they loaded them onto other ships for the journey south to the capital at Thebes.

But where did the ships go on the Red Sea after they set sail from Saww? No one knows.

To confuse matters further, other references indicate that the Egyptians didn't always go by way of the Red Sea. Certain inscriptions imply that another option to reach Punt was to travel south along the Nile, through Nubia just to the south of Egypt, and beyond. Some scholars believe the Egyptians opted for this route when friendly peoples ruled Nubia (as during the Old Kingdom), and only chose the Red Sea option—and the much more involved desert crossing—when hostile kingdoms blocked the overland route to the south (as during the Middle and early New Kingdoms).

Early theories

The debate over Punt's place on the map began in the 1850s, when the newly formed Antiquities Service of Egypt began clearing the great temples in and around Thebes. Based on newly revealed hieroglyphic texts that described Punt as a source of aromatic substances situated to the east of Egypt, Heinrich Karl Brugsch first suggested, in the late 1850s, that Punt lay on the Arabian Peninsula. It seemed straightforward enough. After all, the Greeks had glorified the "perfumes of Arabia," a land that lies due east of Egypt.

Any signs of Punt itself in the dirt? Not yet.

Auguste Mariette changed this thinking with two discoveries. One was a hieroglyphic list that the Pharaoh Tuthmosis III left at Karnak Temple in Thebes that included Punt in those lands south of Egypt. The other was Hatshepsut's bas-relief, which, among other evidence it bears that points to Africa, shows distinctly African animals as products or natives of Punt, including the giraffe and rhinoceros, neither of which is found in Arabia. For the location of Punt, Mariette settled on the Somali coast, which also is known for its aromatics, including the fabled frankincense and myrrh. (Interestingly, the very tip of the Horn of Africa, a semi-autonomous region within modern-day Somalia, goes by the name Puntland.)



A modified steering oar from pharaonic times found at the ancient Red Sea harbor of Saww (today's Mersa Gawasis) Courtesy Kathryn Bard

The argument for Africa

Mariette's hypothesis held well into the next century. Then, in the 1960s, Rolf Herzog upset the applecart yet again. Based on a detailed study of the flora and fauna and other elements of Punt represented in Hatshepsut's bas-relief, Herzog placed Punt along the Upper Nile south of Egypt, specifically between the Atbara River and the confluence of the White and Blue Niles. Punt, Herzog felt, was reached overland and by river, but not by sea.

Yet Hatshepsut's relief appears to contradict that stance, as Kenneth Kitchen pointed out in a 1971 review of Herzog's work. Most indisputably, Kitchen notes, the fish that Hatshepsut's carvers depicted beneath the Punt ships, along with other marine creatures such as spiny lobster and squid, are clearly recognizable as species that swim to this day in the Red Sea.

Kitchen, in nearly four decades of writing on the subject of Punt, has succeeded in establishing what today is the most widely accepted position on the location of Punt. It was situated, he proposes, in what is today eastern Sudan and northern Ethiopia, extending from the Red Sea to the Nile. Arabia was out of the question, Kitchen says. Perhaps the most contrary evidence is linguistic, he writes: "As for Parehu, the only named chief of Punt, the consonant *p* in his name and that of Punt itself also firmly excludes Arabia." Why? Because Old South Arabian languages possess an *f* but no *p*. Thus, Kitchen writes, "Arabia would have had a Farehu, chief of Funt!" Egyptian has both consonants, so the transcription is reliable, he adds.



Parehu, the only chief of Punt ever named in ancient records, appears here in Hatshepsut's relief next to his obese wife. © Sandro Vannini/Corbis

Back to Arabia?

Other experts, while acknowledging the *p* problem, are not so quick to dismiss Arabia as the Land of Punt. In a 2003 paper—one that Kitchen himself called "a brilliant, most impressive *tour de force*" even as he challenged its premise—Dmitri Meeks advanced the notion that Punt lay along the entire western coast of the Arabian Peninsula, from the Gulf of Aqaba to Yemen. Meeks says that when one takes all ancient references to Punt into account, the picture becomes clear. "Punt, we are told by the Egyptians, is situated—in relation to the Nile Valley—both to the north, in contact with the countries of the Near East of the Mediterranean area, and also to the east or southeast, while its furthest borders are far away to the south," he writes. "Only the Arabian Peninsula satisfies all these indications."

In one of the most recently proposed hypotheses, Stanley Balanda, in a 2005-2006 paper, offers a sort of compromise between the Kitchen and Meeks theories. Balanda argues that a key expression within Hatshepsut's text has been misinterpreted as saying "by the sea" or "along the sea front" when it really means "on both sides of the sea." If Hatshepsut's expeditionaries had indeed, as Balanda translates one bit of hieroglyphs, "pitched tents for the king's representative and his expedition to the myrrh terraces *on both sides of the sea* [my italics] in order to receive the chiefs of this land," then one place on the Red Sea presents itself above all others. This is the straits of Bab el Mandeb at the sea's southern end, where today Djibouti and Yemen face each other across narrows no wider than the English Channel. Punt, Balanda proposes, was a region of indeterminate size stretching out on both sides of the strait, which lay at the heart of Puntite commercial activities.



Does Punt lie somewhere in this view, remaining to be discovered? Perhaps on the Upper Nile (left in image), or along the African or Arabian coast of the Red Sea (in distance)? Only time will tell—or perhaps not. © Corbis Images

Archeology yet young

And what of corresponding archeological evidence? Any signs of Punt itself in the dirt? Not yet. As Jacke Phillips has written, "no archeological remains have ever been identified even tentatively as Puntite."



The closest archeologists have come to unearthing actual evidence of trade with Punt—if not Punt itself—occurred during excavations beginning in 2001 at the ancient harbor site of Saww on the Red Sea. Here, a team led by Kathryn Bard and Rodolfo Fattovich revealed ship timbers, stone anchors, ropes, and other artifacts dating to the Middle Kingdom. They also uncovered actual products presumably brought from Punt, including ebony (identified by charcoal) and obsidian (a volcanic glass), neither of which occurs in Egypt. They even found cargo boxes bearing painted hieroglyphic text describing the contents as the "wonders of Punt."

In the absence of the physical Punt, perhaps we should content ourselves with the metaphysical.

But no actual Punt site has turned up so far. This may be a case of absence of evidence rather than evidence of absence, for the archeology of both Red Sea coasts as well as the north coast of Somalia remains in its infancy. Who knows? One day soon, some archeological site, newly revealed tomb text, or other remains may well do what Hatshepsut's humblest sailor could have done in a few words—tell us where Punt is.

A landscape of the mind

In the meantime, in the absence of the physical Punt, perhaps we should content ourselves with the metaphysical. The Egyptians themselves did. Although Punt was quite real to the Egyptians, writes Stephen Harvey, "from early times Punt also maintained a separate but related existence as a literary landscape synonymous with wonder." An ancient Egyptian love song captures this notion in a declaration almost haiku-like in its conciseness—even as it remains blissfully silent on Punt's locale: When I hold my love close, and her arms steal around me, I'm like a man translated to Punt ... when the world suddenly bursts into flower.

Somalia: The Ancient Lost Kingdom of Punt is Finally Found?

<https://templeilluminate.com/group/the-society-of-archaeology/forum/topics/somalia-the-ancient-lost-kingdom-of-punt-is-finally-found>



Tourists from all over the world are welcomed in Upper Egypt to admire temples and learn about the fascinating history of ancient pharaohs. However, the pharaohs' true origins are not told and our literature is lacking adequate information. **Queen Hatshepsut's** temple inscriptions at Luxor reveal that her divine mother, **Hathor**, was from **Punt** - with strong indications that the pharaohs considered the origin of their culture to be Punt Land. The following is a step in the direction of exploring the pharaohs' roots and establishing a trip along history and time.

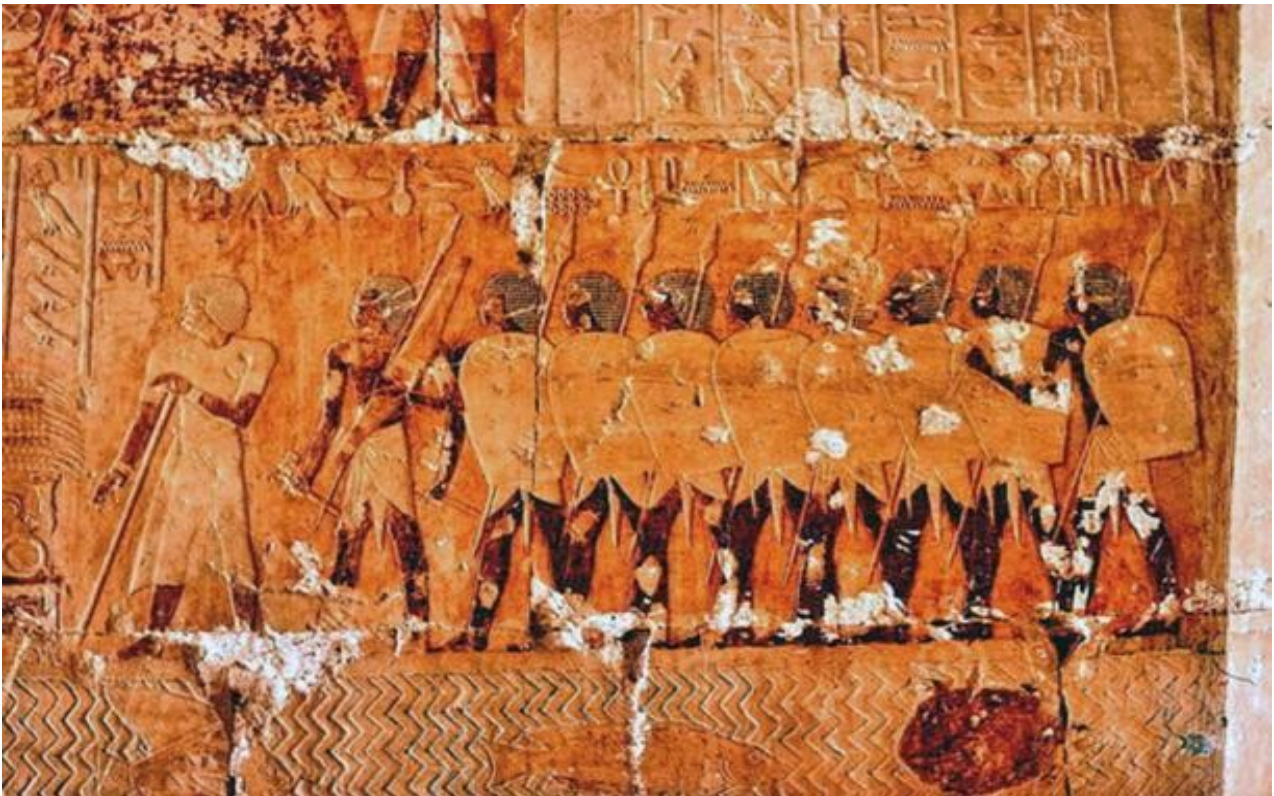




Carved cedar sculpture of the head of Hathor. (Egyptian 16th Dynasty)

The Land of the Gods

Punt Land is described in ancient Egyptian texts as the "Land of the Gods" and a region rich in resources. After Jean-Francois Champollion deciphered the pharaoh's hieroglyphics in 1822 AD, western scholars began reading the texts. Debates started as to the origins of the pharaohs and the location of Punt Land. Egypt grew as a nation with trade that increased in the latter part of the Pre-Dynastic Period (c. 6000-3150 BC). By the Early Dynastic Period (c. 3150-2613 BC) trade was firmly established with regions in Mesopotamia and Phoenicia. The Fifth Dynasty (c. 2498-2345 BC) witnessed Egypt's flourishing through trade with Punt Land.



Egyptian expedition to Punt during the reign of Hatshepsut.

Fourth Dynasty reliefs show a Puntite with one of Khufu's sons, and Fifth Dynasty documents demonstrate trade between the two countries. A tomb inscription of the military commander Pepynakht Heqalb, who served under King Pepy II (2278-2184 BC) of the Sixth Dynasty, narrates how Heqalb was sent to "the land of the Aamu" to retrieve the body of the warden of Kekhen.

Punt Land became a semi-mythical land for the pharaohs, but it was a real place through the New Kingdom (1570-1069 BC). During the reign of Amunhotep II (1425-1400 BC) delegations from Punt were accepted. The reign of Ramesses II (1279-1213 BC) and of Ramesses III (1186-1155 BC) mentioned Punt as well. The pharaohs were fascinated by Punt as a "land of plenty" and it was best known as **Ta Netjer** – **"God's Land."**



**Queen Ati, wife of King Perahu of Punt,
as she is depicted on Pharaoh Hatshepsut's temple at Deir el-Bahri.**

Somalia – Continuing Puntite Traditions

In Hatshepsut's temple, an expedition shows Punt Land located in present day Somalia. The ancient Somali name for their region was "Bunn", a name referenced in texts related to trade with the pharaohs as "Pwenet" or "Pwene", and the region is known as "Bunni" today. The culture of Punt Land bears several resemblances to that of the ancient Egyptians, such as language, ceremonial dress, and the arts.



Left: Somali youth dancing the “dhaanto.” (Somali Egyptian-Puntite History) **Right:** Ancient Egyptians with similar white clothing in a fresco from the Tomb of Pashedu at Deir el-Medina. (kairoinfo4u/CC BY NC SA 2.0) Pashedu was a "Servant in the Place of Truth on the West of Thebes" and probably began working while Seti I was pharaoh.

Regarding language, a comparison of ancient Egyptian to Somali vocabulary shows remarkable similarities:

- Ancient Egyptian, “Hes” = song, sing with musical instrument/ in Somali, “Hes” = song, sing with musical instrument.
- “AAR” means “lion” in both languages.
- Ancient Egyptian, “Ra” = the Sun God/ in Somali “Qor Rah” means the neck of Rah.
- Ancient Egyptian, Haa – Hey = glad, to be glad/ in Somali, Haa – Hey = glad.
- Ancient Egyptian, “Hun”, Hunnu” = young man, young girl/ in Somali “Hun”, “Hunno” = young man, young girl.
- Ancient Egyptian/ in Somali Awoow = grandfather, old man.



Left: Ancient Egyptian dancers and flutist. **Right:** Young Somali women and men performing the traditional dhaanto dance-song in Jubaland.

Punt Land's Location Found

Based on the evidence of the ancient pharaoh's inscriptions, Punt/Punt Land is certainly the State of Somalia at the Horn of Africa. The ancient city of Opone in Somalia is identical to the city of Pouen referenced as part of Punt by ancient inscriptions. As previously mentioned, Hatshepsut's inscriptions also claim that her divine mother was from Punt - and there is evidence that Bes (the goddess of childbirth) came from Punt Land as well. Other inscriptions indicate that the 18th Dynasty pharaohs considered Punt as the origin of their culture. A large granite sphinx bearing the likeness of the female Pharaoh Hatshepsut. Dating to the joint reign of Hatshepsut and Thutmose III, circa 1479-1458 BC. (Keith Schengili-Roberts)

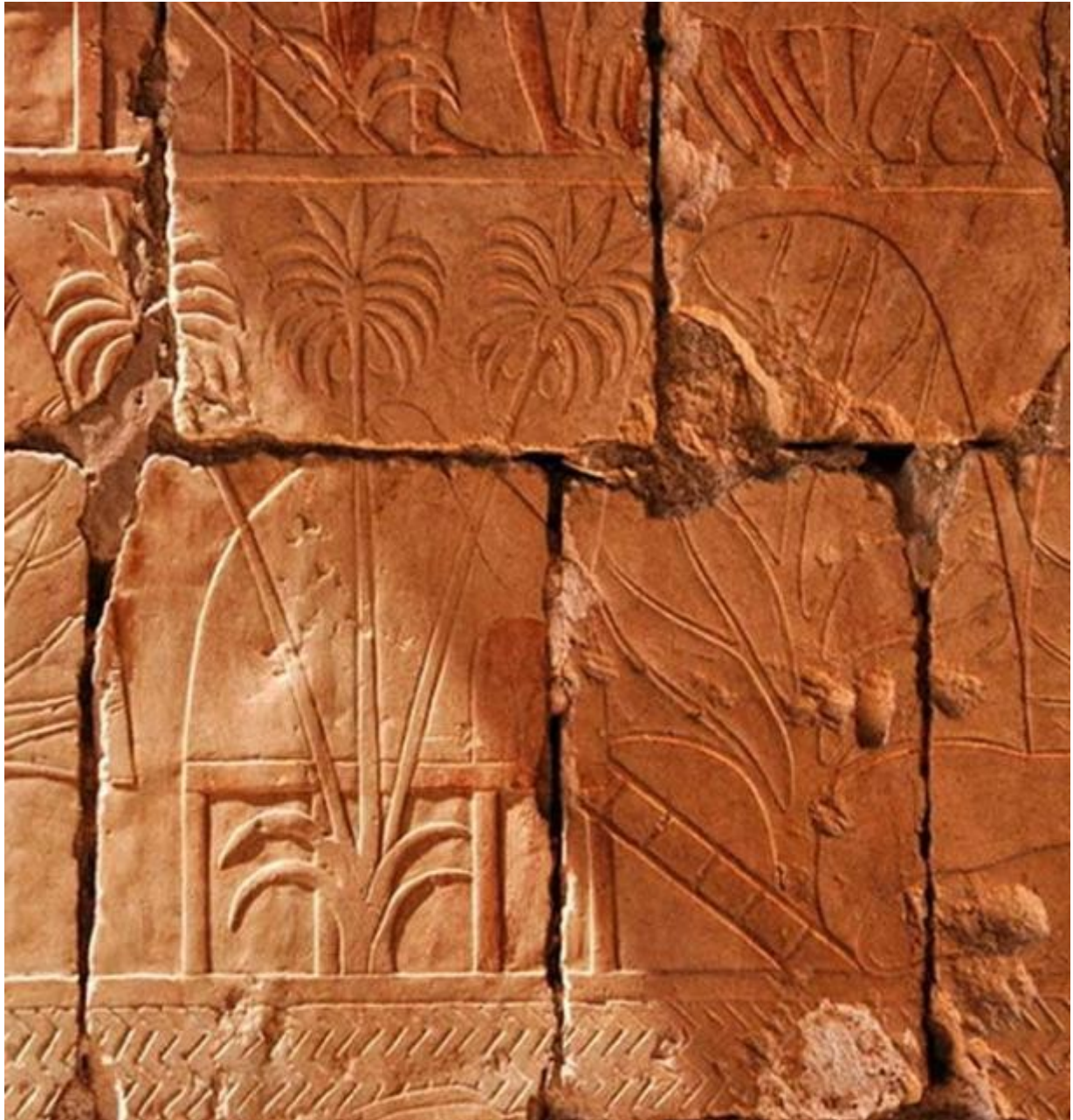


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Hatshepsut's Punt Expedition

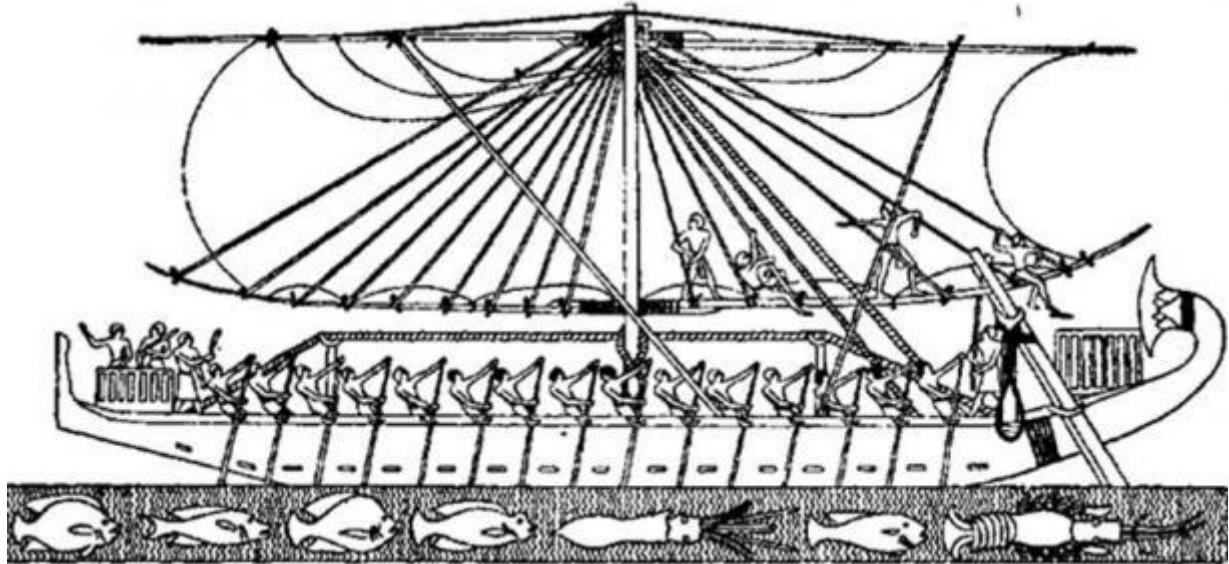
The Land of Punt was long associated with the Gods in ancient Egyptian history because materials from Punt were also used in their temple rituals. Priests wore leopard skins, gold became statuary, and incense was burned in the temples. *Hatshepsut's reign was among the most prosperous in Egyptian history. She considered her expedition to Punt Land among her greatest successes. The importance of Punt to the queen is evident at her temple; where scenes from Hatshepsut's life decorate the walls of the colonnades; her birth, the transportation of obelisks for the Temple of Amun in Thebes, and the great expedition to Punt are all depicted.*



*A relief depicting incense and myrrh trees obtained in Hatshepsut's expedition to Punt.
(Hans Bernhard/[CC BY SA 3.0](#))*

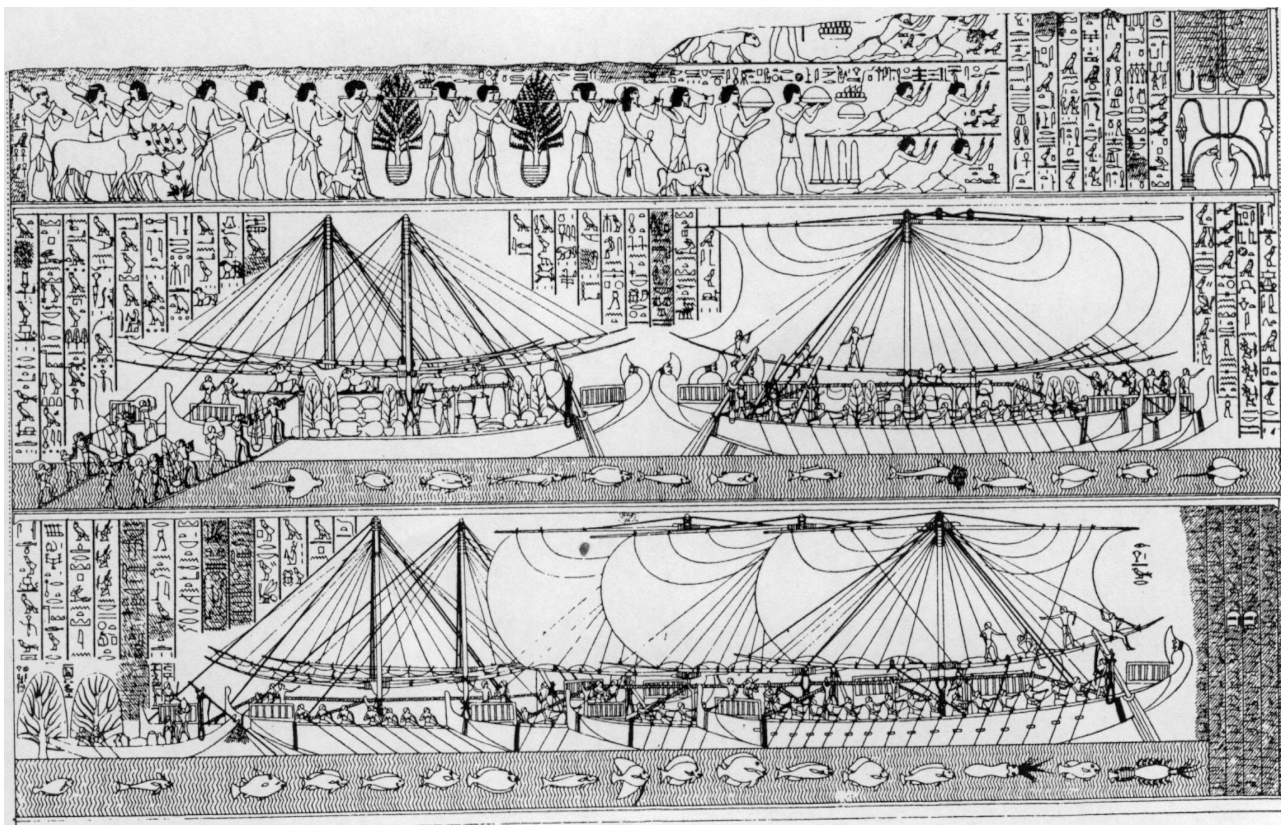
Hatshepsut's Punt Expedition had special significance, simply because it was larger than any other, and evidence suggests that it was directed by the Gods to establish a connection. [Amun-Ra](#) of Karnak spoke from his sanctum in the temple and directed Hatshepsut to undertake the exploration of Punt Land. Hatshepsut made petition at the stairs of the Lord of the Gods. A command was heard from the Great Throne, an oracle of the God himself, for her to search out ways to Punt Land. Hatshepsut then commanded that the will of the God be done.

She ordered the construction of five ships for the journey which traveled down the Nile through Wadi Tumilat. (The Arabic name of 'Wadi Tumilat' is believed to reflect the existence of a great temple to the God Atum in the area.) Then, they passed through the Pharaoh's Canal in the eastern Delta. The crews carried their ships overland to the Red Sea after disassembling them. Then they hugged the shores as they made their way to Punt Land at the Horn of Africa. From inscriptions found in Hatshepsut's temple it is clear the Puntites were amazed at the pharaoh's arrival.



An image of Queen Hatshepsut's sailing boat during an expedition to the Land of Punt on the Red Sea coast.

Based on the inscriptions from Hatshepsut's reign, the five ships set out from a port on the Red Sea - probably Quseir, to journey southwards to Suakin, where the expedition disembarked with the ships that were hugging the shoreline. From Suakin, the route to Punt Land was overland through the Red Sea hills.

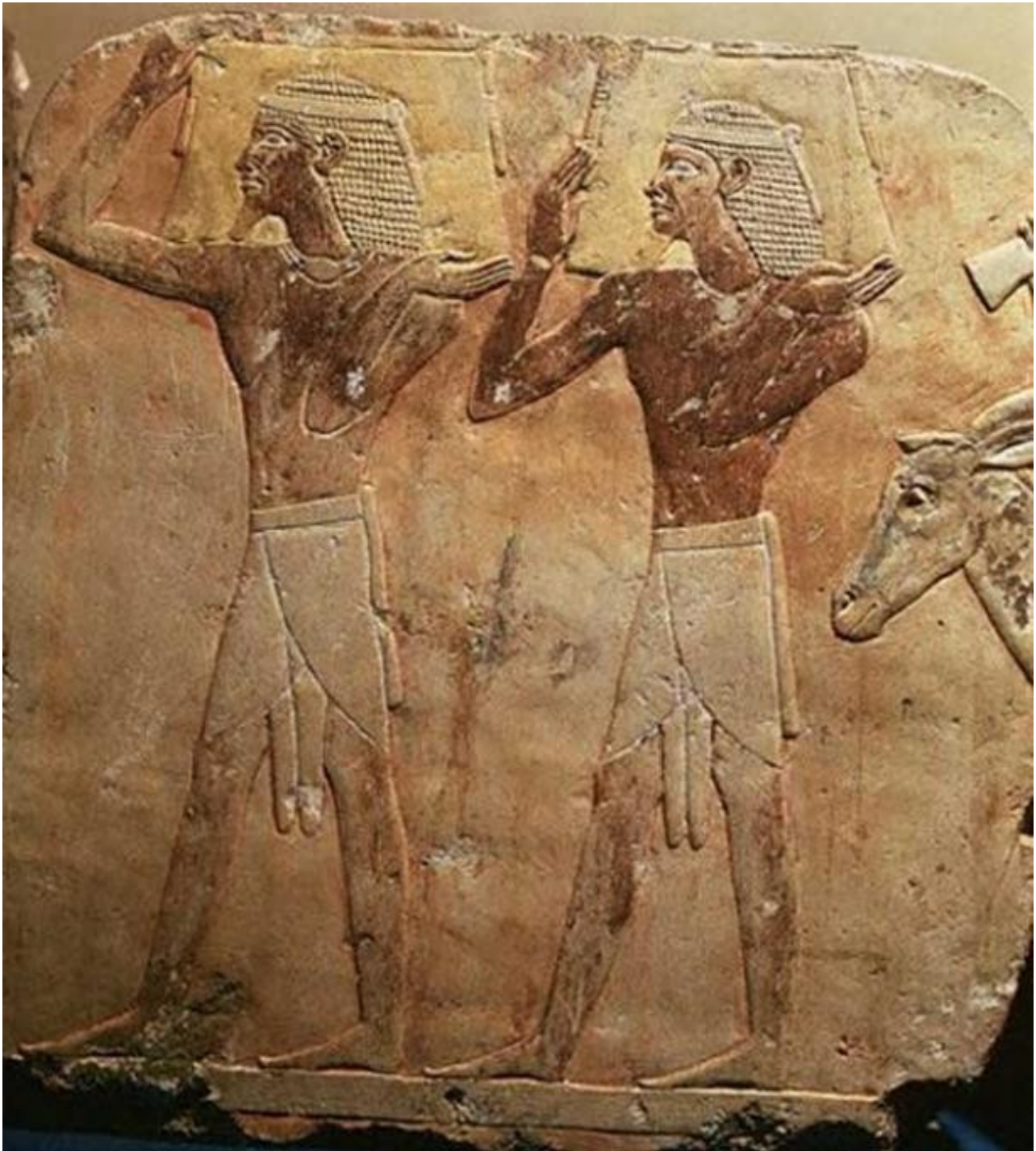




Map of a proposed location of Punt with trade routes from Egypt to Punt via rivers, wadis, and by sea. Mennefer is Memphis, Waset is Thebes and Irem and Nemyw are lands that supposedly border on Punt.



A tree in front of Hatshepsut's temple, claimed to have been brought from Punt by Hatshepsut's Expedition which is depicted on the Temple walls. The Puntite items were in return for the pharaoh's weapons, jewelry, metals, and tools. The roots of the frankincense trees brought back from Punt by Hatshepsut's expedition in 1493 BC can still be seen outside of her temple



Puntite Workers carrying frankincense during Queen Hatshepsut's Expedition. (Somali Egyptian-Puntite History) Somalis still wear this traditional costume of their Egyptian -Puntite ancestors. The white royal loincloth called "Gundhate" or "Gunti" (in both Somali and the Egyptian language) and the necklace called "Xirsi" or "Qardhaase."

Top Image: Relief showing members of Hatshepsut's trading expedition to the mysterious 'Land of Punt' from the pharaoh's temple at Deir El-Bahri. In this scene, Egyptian soldiers carry tree branches and axes. Source: Σταύρος

Ancient land of Punt: Pyramidal structures found in Somalia?



<http://solarey.net/ancient-land-punt-pyramidal-structures-found-somalia/>

Queen Ati, wife of King Perahu of Punt,
depicted on Pharaoh Hatshepsut's temple at Deir el-Bahri.



Somalia is among the most probable locations of the fabled ancient [Land of Punt](#).

Ancient pyramidal structures, mausoleums, ruined cities and stone walls, such as the [Wargaade Wall](#), are evidence of an old civilization that once thrived in the Somali peninsula. This civilization enjoyed a trading relationship with [ancient Egypt](#) and [Mycenaean Greece](#) since the second millennium BCE, supporting the hypothesis that Somalia or adjacent regions were the location of the ancient [Land of Punt](#).

Egyptian soldiers from Hatshepsut's expedition to the Land of Punt as depicted from her temple at Deir el-Bahri.



The Puntites traded [myrrh](#), spices, gold, ebony, short-horned cattle, ivory and [frankincense](#) with the **Egyptians, Phoenicians, Babylonians, Indians, Chinese and Romans** through their commercial ports. An Egyptian expedition sent to Punt by the [18th dynasty](#) Queen [Hatshepsut](#) is recorded on the temple reliefs at [Deir el-Bahari](#), during the reign of the Puntite King Parahu and Queen Ati. In 2015, isotopic analysis of ancient baboon mummies from Punt that had been brought to Egypt as gifts indicated that the specimens likely originated from an area encompassing eastern Somalia and the Eritrea-Ethiopia corridor.

Central area around Ain:



One of the many strange mounds strewn about at Halibixisay Site.

Musa Hersi, a Somali émigré living in the UK, recently had the opportunity to travel in the Somaliland Republic. He came across extensive and apparently very ancient stone ruins in the central area around Ain (marked with a cross on our map), **including a number of small pyramidal structures**. He reports here exclusively for Graham Hancock.

The structures comprise of mounds of piled up rocks, others built in a more structured way and tapering upwards (although flat at the top) like mini pyramids, caves and ruins of rock buildings.

Somalia 1999 MNH STAMP History of Early Travel ANCIENT EGYPTIAN explorers.



Badwein:

The comments of one of the first European explorers ever to venture into Somaliland, E. Sloane, who reached Badwein on 7 March 1891. He wrote the following account of what he saw there:

We marched north-east to Badwein, where we found more wells, and a large tank of water, four hundred yards in circumference, with perpendicular sides forty feet deep, supposed to have been excavated in the limestone rocks by ancient Gallas [a Hamitic people of Ethiopia, also known as the Oromo, whose language is related to Somali). Ruins, which rise half smothered from among a tangle of aloes and thorn-jungle close by, cover an area of forty thousand square yards, and in some of the houses the walls are still ten feet high. E___ rode into a large house or temple, to find it two hundred feet long and one hundred feet wide, divided by a number of partition walls.

Italian Somalia Stamp Year: 1959



Cayaar-salaqle (naked dance place)

There is also a huge mound looking like a small hill with a collapsed top forming an unusual cavity. Scattered about at the mouth and inside the cave are huge rocks, chiseled and formed into rectangular and square shapes with ruler sharp sides. One would think at first glance these are the material of the ceiling of the collapsed roof of the edifice. The most interesting thing one would notice is the shape of the rocks, some of them collapsed and some still at the ceiling, which are well carved as if fashioned by the skilled hand of a mason.



The collapsed roof of Cayaar-salaqle cave

Local people say the cave stretches and fans out far and wide with drawings, carved stones and other man made impressions. The masonry at the mouth of the cave and the local reports of drawings deep inside inadvertently prompted me to think this small hillock to be a buried pyramid or some other sort of mega-building. There is no doubt this is not a normal cave.

Terminology:

The Somalis call stone mounds taallo (s), and the word has an archaic connotation. Through metaphor it implies “the thing that was there from time immemorial”, suggesting a prehistoric legacy. Another name also used locally is maanlo (s). Typically this suggests a mind-boggling thing. Both names indicate that these works predate the birth of nomadic people living in the eastern Horn of Africa for thousands of years. Taallo is also used in modern Somali literature as a MEMORIAL for a revered thing or person.

—grahamhancock.com/hersim1

Clearly something needs to be done firstly to research and map the various structures of the site; and secondly to protect the area from further degradation and loss of valuable evidence before proper archaeological excavations can be made. This would need the involvement of the local community; head of army and militias in the area and the local government if managing and protecting the area is to make any significant and long-term impact.

Musa Hersi

Map Of Somalia

Somalia has a population of around 10.8 million. Around 85% of its residents are [ethnic Somalis](#), who have historically inhabited the northern part of the country. Ethnic minorities are largely concentrated in the southern regions. The official languages of Somalia are [Somali](#) and [Arabic](#), both of which belong to the [Afroasiatic](#) family.



Somalia is a country located in the [Horn of Africa](#). It is bordered by [Ethiopia](#) to the west, [Djibouti](#) to the northwest, the [Gulf of Aden](#) to the north, the [Indian Ocean](#) to the east, and [Kenya](#) to the southwest. Somalia has the longest coastline on [Africa](#)'s mainland, and its terrain consists mainly of plateaus, plains and highlands. Climatically, hot conditions prevail year-round.

The Silk Road extending from China to southern Europe, Arabia, Somalia, Egypt, Persia, India, and Java.

The Puntites traded [myrrh](#), spices, gold, ebony, short-horned cattle, ivory and [frankincense](#) with the **Egyptians, Phoenicians, Babylonians, Indians, Chinese and Romans** through their commercial ports.



In antiquity, Somalia was an important commercial center. During the Middle Ages, several powerful Somali empires dominated the regional trade, including the [Ajuran Empire](#), the [Adal Sultanate](#), the [Warsangali Sultanate](#), and the [Geledi Sultanate](#).

The [camel](#) is believed to have been domesticated in the Horn region sometime between the 2nd and 3rd millennium BCE. From there, it spread to [Egypt](#) and the [Maghreb](#).

Here are some Somali ancient punt pyramidal ruins and tomb etc. Ancient punt city in Somalia built in the same fashion as those in Egypt?



—historum.com/middle-eastern-african-history/58840-diversity-early-african-architecture-ruin

During the classical period, the northern [Barbara](#) city-states of [Mosylon](#), [Opone](#), [Mundus](#), [Isis](#), [Malao](#), [Avalites](#), [Essina](#), [Nikon](#) and [Sarapion](#) developed a lucrative trade network connecting with merchants from [Phoenicia](#), [Ptolemaic Egypt](#), [Greece](#), [Parthian Persia](#), [Saba](#), [Nabataea](#), and the [Roman Empire](#). They used the ancient Somali maritime vessel known as the [beden](#) to transport their cargo.

Ancient punt tombs built in the same fashion as those in Egypt?



—historum.com/middle-eastern-african-history/58840-diversity-early-african-architecture-ruins

After the [Roman conquest of the Nabataean Empire](#) and the Roman naval presence at [Aden](#) to curb piracy, Arab and Somali merchants agreed with the Romans to bar Indian ships from trading in the free port cities of the Arabian peninsula to protect the interests of Somali and Arab merchants in the lucrative commerce between the Red and Mediterranean Seas. However, Indian merchants continued to trade in the port cities of the Somali peninsula, which was free from Roman interference.



—historum.com/middle-eastern-african-history/58840-diversity-early-african-architecture-ruins

For centuries, Indian merchants brought large quantities of cinnamon to Somalia and Arabia from [Ceylon](#) and the [Spice Islands](#). The source of the cinnamon and other spices is said to have been the best-kept secret of Arab and Somali merchants in their trade with the Roman and Greek world; the Romans and Greeks believed the source to have been the Somali peninsula.

Somali Maritime Enterprise: Ancient Seafarers of the Erythraean Sea 3:57

<https://www.youtube.com/watch?v=TNFEONFKyDw>

The collusive agreement among Somali and Arab traders inflated the price of Indian and Chinese cinnamon in North Africa, the Near East, and Europe, and made the cinnamon trade a very profitable revenue generator, especially for the Somali merchants through whose hands large quantities were shipped across sea and land routes.

Many of these pyramidal tombs built in the same fashion as Egypt are scattered across northern part Somalia as what is known as Punt land



Quote:

In ancient Somalia, pyramidal structures known in Somali as taalo were a popular burial style with hundreds of these drystone monuments scattered around the country today. Houses were built of dressed stone similar to the ones in Ancient Egypt, and there are examples of courtyards and large stone walls such as the Wargaade Wall enclosing settlements.

Along with this one they are all very ancient structures



[-historum.com/middle-eastern-african-history/58840-diversity-early-african-architecture-ruins](https://historum.com/middle-eastern-african-history/58840-diversity-early-african-architecture-ruins)

Encyclopedias from ca. 1900 note that ancient tombs, pyramidal structures, ruined towns, and stone walls found in Somalia, such as the Wargaade Wall, are evidence of an old civilization in the Somali peninsula that predates Islam.

Besides stone monuments, cave paintings and granite rocks, the ancient script has also been found on old coins in various parts of Somalia.

The Ancient Trade Network of East Africa 20:01

<https://www.youtube.com/watch?v=FgloJZq5jhg>

According to this documentary above, the ancient Africans sailed to the far east in the distant past. As proof, experts found an ancient Chinese porcelain bowl among other things in Somalia. And in China there are depictions of giraffes in the distant past.

Pharaoh Hatshepsut: Skillful And Efficient Female Ruler



Who Brought Prosperity To Ancient Egypt

<http://www.ancientpages.com/2017/03/22/pharaoh-hatshepsut-skillful-and-efficient-female-ruler-who-brought-prosperity-to-ancient-egypt/>



Hatshepsut, whose name means "Foremost of Noble Ladies", is a notable name in history.

She lived almost three and a half thousand years ago, and ascended the throne of Egypt between 1512 BC and 1479 BC. Her skills, efficiency and personality made her one of the most intriguing and successful pharaohs that reigned in Egypt.

Hatshepsut Was A Clever Ruler

She was the queen of pharaoh, King Thutmose II and after he died, she quickly installed his son on the throne as Thutmose III (1458-1425 BC). She took the title of 'regent' because the boy was much too young to make any decisions. As she was not his mother, she could not rule in his name.

Based on the inscription of the vizier Ineni, architect and government official of the 18th Dynasty, who during the reign of Hatshepsut, supervised several structures commissioned by her, she exercised her authority openly from the beginning, and cited only her title God's Wife, which referred to her important function in the temple of Amun-Re and may have assured her the political support of that god's priests.

At some point, she decided to rule the country. She was crowned king, claimed a divine right to rule based on the authority of the god Amun and began to dress as a male pharaoh and even wore the pharaoh “beard” that was part of their sign of power. She was the fifth pharaoh of the Eighteenth dynasty.



It is known that she was one of the best pharaohs that ever lived in Egypt. She ruled efficiently, wisely and brought success and prosperity to her land. As a pharaoh, she sent out several military expeditions mainly to the regions of Nubia and Syria and most probably to uphold the tradition of pharaoh as a warrior-king bringing prosperity into the land through conquests.

Unlike the other pharaohs, she was more focused on expanding economy and negotiating peaceful relations with neighbors.

Expeditions And Building Projects

During her ninth year of reigning she established the trade networks, which were only disrupted during the [Hyksos invasion and occupation](#) of Egypt, during the Second Intermediate Period (c. 1782 - c.1570 BC).

She sent trading expeditions to the [land of Punt](#) and returning ships were loaded with the finest goods such as myrrh, trees, ivory and gold. Hatshepsut had several building projects, built new monuments and restored some of the older structures throughout Egypt.



Stele of Hatshepsut and Thutmose III. Credits: Vaticans Museums

Perhaps one of her best building projects was the Mortuary [Temple of Hatshepsut](#) (also known as the Djeser-Djeseru (“holiest of holy places”), a masterpiece with terraced architecture and sculptures. It was dedicated to the god Amon, and located at Deir el-Bahri ("the Northern Monastery"), near the [Valley of the Kings](#), in western Thebes.



The Temple of Deir el Bahari (XVIII Dyn)

Hatshepsut ordered both constructions and restorations. The original Precinct of Mut dedicated to the ancient great goddess of Egypt was restored after it was badly damaged during the Hyksos occupation.

Thutmose III Made Attempts To Erase Her From Memory Of People

After more than two decades as principal ruler of Egypt, the reign of Hatshepsut ended with her death in 1458 BC. Both her death and the events that followed her passing are still shrouded in mystery. When scientists examined her flacon, they discovered an ancient secret that could shed more light on her death. Sometime after her death, her co-ruler, Thutmose III, ordered her name and images destroyed. The process of eliminating Hatshepsut's memory did not begin immediately after her reign was over but it was a deliberate, carefully planned act.

It was made according to orders of her nephew, Thutmose III. His desire was to erase her legacy, and everything what was related to her, including inscriptions. No mortuary priests were appointed to perpetuate her cult and her name was omitted in the king lists of Abydos.

Did he hate her so much? Was it perhaps revenge?

Memory Of Her Lost And Restored

Until the mid-nineteenth century, all memory of Hatshepsut's seemed to have been lost, but fortunately - not entirely. Archaeologists found some references to her and could begin reconstruction of her place in history.

In 1902, archaeologists discovered her empty tomb. Many years later, two female mummies were discovered but one of them has long remained unidentified.

In 2007, the DNA from the tooth of the unidentified mummy helped to confirm the identity of Hatshepsut. Written by – **A. Sutherland AncientPages.com** Staff Writer



Letters from the land of Punt

<https://fairtradefrankincense.com/2015/03/28/letters-from-the-land-of-punt/>



I did not expect this blog to receive much attention except from those who might want to work with oleoresins or buy some Frankincense from my shop. However, within a year of publishing it, it has grown into a homing beacon for Somali and [Somaliland](#) Frankincense harvesters who have found a voice that echos their frustration at the disparities and inequalities of the trade. Over the past year I have received many messages and emails from Somali harvesters, often deeply moving and sincere expressions of the desperation felt by a culture with their back against a wall.

The traditional Frankincense harvesters tend their hereditary trees and sell their precious [resins](#) within a status quo that leaves them locked in poverty while others reap the profits and sell as their own, what has been their unique heritage for thousands of years.

Now, with the voices of the harvesters contributing, my monologue is becoming a dialogue. And with dialogue between people anything is possible. The question is, what needs to happen?



Queen Hatsheput's expedition to the [Land of Punt](#). Returning with living Frankincense and Myrrh trees. [Somalia](#) is considered by most, the ancient land of Punt. Referred to thousands of years ago by the Egyptians, and other civilizations as the home of Frankincense and Myrrh. Somalia is the only place in the world where the rare and valuable Frankincense *Frereana*, know as Maydi, can be found in abundance.

All Somali Frankincense is bought invariably by middlemen, often from desperate harvesters who are willing to barter for bags of rice at heavily inflated prices just to guarantee their family's sustenance for the year. Poor harvesters have been known to borrow money from middlemen ahead of the harvest to make ends meet, only to return the loan twofold in precious resins. These are only a couple of representative stories I have heard from different sources that reflect the current state of the harvesters in the country. There are many more to share.



Queen Hatsheput's expedition to the Land of Punt.

From west of the Somali [Puntland](#) through the independent [state of Somaliland](#) we find much of our world's Frankincense and Myrrh trees. Often other, more developed countries across the gulf who can not grow enough for their own market demand, purchase these resins at rock bottom prices from harvesters who have no one else to sell to. They make excellent profits and market the resins and essential oils as their own. Decades of conflict have isolated all but the boldest western buyers from the area leading to a long chain of middlemen and money-making exchanges before we see any of these precious resins or essential oils in the western world. The harvesters see a disproportionately small amount of this profit.

These are the traditional stewards of some of our world's rarest aromatics and medicinals. There is no one in the world better positioned, trained, or with the proper incentive to preserve these precious resources. This is an ideal opportunity to move to a different paradigm of sustainable world ecology and commerce, but first we must recognize that the most elegant and effective way to sustain our world's natural resources is to support those that already do so. The livelihood of these traditional resin harvesters rests entirely on the well-being of these trees and the time proven methods of harvesting. The harvesters need an open and "Fair trade" market, where they can sell directly to buyers, dispense with middlemen and reclaim the ancient and revered name of Frankincense from the Land of Punt.



**Queen Hatsheput's expedition to the Land of Punt.
Returning with living Frankincense and Myrrh trees.**

The sought after and esteemed “King of Frankincense”, Maydi, or Frankincense Frereana, also known as Coptic Frankincense, is much rarer than B. Sacra/Carterii and **only** grows abundantly in Somalia and neighboring Somaliland with a smattering of trees east to [Kenya](#) and perhaps west to Yemen. (See [Maydi the king of Frankincense](#)). It is coveted in Arabian countries as a high-end natural chewing gum, special occasion incense and medicine. We in the west are the last to see it due to its extraordinary value in the East. It gets no credit as being the pride of Puntland or exclusive to Somalia. Nor do the harvesters reap the rewards they should for one of the world's rarest resources.



Frankincense Frereana oleoresin, a rare and precious commodity.

This Blog has taken a direction of its own and I don't know where this dialogue will lead. There is obvious room for improvement in the trade of fragrant and medicinal oleoresins both in ethics and sustainability. There are likely more voices to come, and who knows, there might even be some change in the wind.

Hatshepsut and Punt: A Political Motive

<https://premodernexplorationatstfx.wordpress.com/2015/11/09/hatshepsut-and-punt-a-political-motive/>

In history it is evident strong women are often hidden away, not because there was a lack of them, rather they were rarely given the opportunity to show their worth or have their achievements properly documented. Luckily, some of these women's legacies have managed to pass the tests of time, and their stories are common knowledge among us today. One such woman is Hatshepsut, the first female pharaoh of Ancient Egypt. Now, there had been other female co-regents in Egyptian history before, but Hatshepsut was the first to claim herself king. In fact she led the New Kingdom with relative success for over twenty years. Hatshepsut is most well known for expedition she sent out to the mystic land Punt, or "Gods' Land" as Egyptian myth portrays it. The incredible interpretations of the expedition are located inside her tomb, Deir el- Bahri, which is yet another marvel she completed during her reign. Most people assume that this journey to Punt was to re-establish trade routes, and that was part of it. However, based on the research found, it is clear Hatshepsut's alternate motive was to establish herself as the dominant political figure in Egypt.



[One depiction of Hatshepsut as Queen](#)

To understand what motivated Hatshepsut, it is first important to try and get a grasp on her complex family background. Her father was Thutmose I, her mother was his first Queen. Her half-brother, and eventual husband, was Thutmose II who was borne of an unmentioned woman. He and Hatshepsut had a daughter together, Nefrura, but Thutmose II was also father to a son by another woman, and he was named Thutmose III, of course[1]. Inter-marriage between siblings sounds strange, but was normal in ancient Egypt to keep the bloodlines pure. Following the death of Thutmose II his son was still too young to rule, so following custom, Hatshepsut stepped in, "Kings often died young, leaving very young sons as successors, and because an adult serving as regent might be tempted to seize power for himself before the child came of age, tradition soon assigned the role to the young king's mother, who would presumably gladly yield power to her own son." [2] No one knows for sure why Hatshepsut stepped in as pharaoh of Egypt, but it is obvious that her transition from queen to pharaoh would have met much objection, which is why her expedition was so crucial to her position as ruler. The expedition to Punt helped Hatshepsut politically in three ways; it kept the army busy, showed the ancient world the strength of Egypt, and, most importantly, it reinstated Hatshepsut's position as king.

One key thing to remember when discussing Hatshepsut is that there was another male ruler in the background. Many loyalties would have lain with Thutmose III because he was the male heir, including that of the army. John Ray considers this argument, "One feature of Hatshepsut's reign if often noted: the apparent lack of military activity... a more likely reason is that Hatshepsut could not trust the army." [3] Not only would she have been skeptical on their loyalties, but would also be more than aware she was a woman in a traditionally male position.



 alamy stock photo

GGX4D9
www.alamy.com

This is one of the many speculations as to why Hatshepsut never lead the army to conquest vast territories of land, like her ancestors before her, “These first pharaohs of the New Kingdom then embarked on an imperialist course, leading military campaigns and raids in the northeast to Syria-Palestine, and in south to Nubia. The Egyptian sphere of influence was never greater than at this time.”^[4] It is most likely that Hatshepsut knew the sexism she faced, and was aware that any loss in the battlefield would be blamed on her gender. This attitude is still seen today, and so is not hard to imagine it also existed in ancient Egypt. Hatshepsut knew that leaving an army idle was not going to do her any benefit, which is what made her decision to reopen trade routes to Punt is crucial, “Although this would not (and could not) be an expedition of military conquest, Hatshepsut recognized the importance of not only displaying her ability to command the military but indeed also including the military in sacred enterprise.”^[5] The fact that this journey was such a success was also beneficial to Hatshepsut. Historically speaking, any time a leader rallies a military campaign it costs money and resources, the fact they are doing so means that Egypt would have had those two reserves to spare. This would have been beneficial to Hatshepsut because a strong society can only be lead by a strong leader.

After hundreds of years of internal turmoil, Egypt showed they were again on top in the Middle East by journeying to Punt. This journey did wonders for Hatshepsut’s diplomatic image, being seen as the unifying force of Egypt, and was responsible for reopening a beneficial trade route.^[6] The relationship between Punt and Egypt was not a new one; in fact, it had been around more than 800 years.^[7] The first references to Punt were on the Palermo Stone, made during the reign of Sahure around 2440 B.C.^[8] The connection was important to the Egyptian people, the relationship having been continued through hundreds of years, so Hatshepsut reigniting this relationship was a good diplomatic decision. She brought back a trading source that people had been without for hundreds of years. The myth and legend attached with Punt would have been enough to excite the Egyptian peoples. Following the decision to journey to Punt, the next difficult decision would have been made, who would be in command? Hatshepsut again showed her ability to rule fairly. Instead of choosing a loyal member of her council, she decided to give the task to Nehsey,

Hatshepsut's fleet was not commanded by anyone with titles related to Amun but rather by the overseer of the seal and chief treasurer Nehsey... Although electing a commander with affliction(s) in the north for such a prestigious voyage may have been a matter of practicality... it could have engendered vital goodwill in Lower Egypt. Hatshepsut may have used this appointment to evidence her favoritism beyond Egypt's spiritual center, Thebes, and the cult of Amun, to encompass the geographical and spiritual whole.[\[9\]](#)

Nehsey was the best man for the job, but often times in politics this does not actually mean you get the job. Fortunately, Hatshepsut was a fair and intelligent ruler. By granting Nehsey the task it also worked as a unifying factor between the North and the South.

The most important development of the voyage to Punt was it legitimized Hatshepsut as king. To discuss this we first need some background information on Hatshepsut making herself pharaoh. Basically, no one really knows why she decided to make that transition, of course people can speculate the reasons, but we will never know for sure. Although people are split on the reasoning, the majority of historians agree that this was unprecedented and would not have been accepted by Thutmose III and his supporters.[\[10\]](#) To counteract any denial of her legitimacy, Hatshepsut had her depiction of her in male form, but writings about her were still given traditionally feminist symbols, "Tradition Pharaohs were the embodiment of the god Horus; Hatshepsut is also Horus, but the epithets she adds in the hieroglyphs are grammatically in the feminine forms."[\[11\]](#)



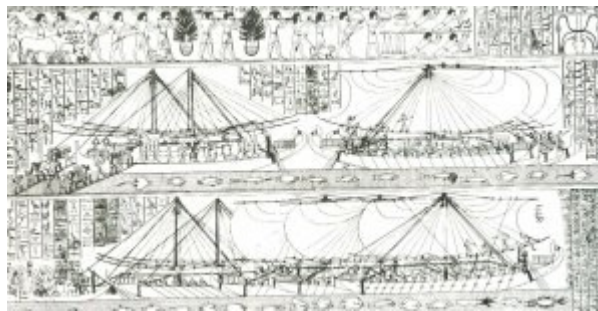
[Hatshepsut as King](#)

Hatshepsut not only changed her gender in some depictions, but also changed her birth story. She claimed that her father was in fact Amun- Re, the chief deity of the Egyptian empire. "What is more important is that the queen is cutting out any human medium, and going straight for an identification with the divine. As Pharaoh, she had this identification automatically, and there would normally be no need to labour the point. Hatshepsut is not normal, and she labours the point for all it contains, here and in her other inscriptions."[\[12\]](#) This way, no one can say her claim to the throne is not legitimate, for she is the daughter of a god.

The connection between her depictions as a male pharaoh and the daughter of Amun- Re and Punt is that Punt is 'Gods' Land'. Hatshepsut claimed that Amun- Re tasked her through an oracle to complete the journey to Punt and reestablish the trade route between the two. The legend is as follows, "An inscription at the queen's temple at Deir el-Bahri announced that 'a commend was heard from the great throne, an oracle from the god himself, that the ways to Punt should be searched out, that the highways to the Myrrh terraces should be penetrated'.

Upon hearing this oracle, Hatshepsut replied ‘I will lead the army on the waves and on land, to bring marvels from God’s Land for this god, the fashioner of her beauty.’”[13] This interaction with Amun- Re helps to reestablish Hatshepsut’s argument that she is the rightfully on the throne. Punt was known for the incense they traded, which was vital for temple rituals in Egypt.

The voyage to Punt allowed Hatshepsut to leave her legacy in Egypt. All great kings are known for what they did while ruling and how it was remembered. Punt was her opportunity to do just that. The journey, and Punt itself, was memorialized in Hatshepsut’s tomb Deir el- Bahri. The images left on the walls are so detailed that some scientists are able to identify what kind of species of fish were being drawn, and therefore where their location would be. The images also show trees being carefully transported onto the ships, with descriptions detailing exactly what the trees were for. The descriptions are translated in *The Transplantation of Punt Incense Trees in Egypt*, “In support of this interpretation may be cited the fact that in nearly every instance the trees are referred to as *nhwt nt ntyw wid...* the primary meaning of the adjective is ‘green’, and hence ‘young’ or ‘fresh’” (Dixon 57). Detailing how much of a rich and fertile land Punt was would have been vital for Hatshepsut’s records, encouraging future generations to continue the relationship.



[Images depicting arrival of boats to Punt, located in Deir el- Bahri.](#)

The drawings are believed to be accurate, and probably done by an artist who went on the journey to Punt, because of the depiction of the King of Punt’s wife. “The murals on Hatshepsut’s tomb show the expedition at the head of a platoon of soldiers being greeted by a local Chief and his wife. The wife is quite remarkable for her extreme obesity, and a few steps further is her daughter who shows signs of becoming as gross as her mother.” [14]



[Queen of Punt.](#)

Hatshepsut worked extremely hard to ensure her legacy would not go forgotten, and it hasn't. The descriptions of Punt in the temple are the most accurate we have today. One major reason to believe that this mission legitimized herself as king is the change in how Hatshepsut is depicted from before and after the voyage, "This event took place no later than year 7 and possibly as early as year 2. Critically, it is not until after the Punt expedition returned that 'official dates often included both *Pharaohs*, with Hatshepsut occurring first more often than not'. The voyage to Punt may have been an important element of political theater."[\[15\]](#)

Unfortunately Hatshepsut's legacy and history was almost completely destroyed by her nephew, Thutmose III. Nearly twenty years after her death, Thutmose worked tirelessly to have her name almost eradicated from history. Depictions of her were entirely scrapped off, or her name was replaced with one of Thutmose III ancestors.[\[16\]](#)



[Hatshepsut's image which would have been placed in front of Thutmose III.](#)



[These images clearly show the outline of what would have been Hatshepsut's image.](#)

Many have tried to make sense of this, originally believing it was an act of vengeance. Taking Thutmose III position as pharaoh would have been as more than valid reason for vengeance, this does not make sense because the destruction did not occur for more than twenty years after her death. What is interesting is that she was not completely removed from history as a person, just as a king. Implying that it was not her as a person that was the problem, rather her as a king, "Her proscription cannot be characterized as a straightforward *damnatio memoriae*- that is, an attempt to erase all traces of a person's existence- because Hatshepsut's representation as queen were never touched; the attacks were directed solely at her kingly representatives."[\[17\]](#) This is a tragic ending for Hatshepsut, who was a great ruler and an even better political player in ancient Egypt.







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